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AMER

ERICAN COUNTRY HOME

AND THEIR

GARDENS

American Country Homes and Their Gardens

A

rican Country Homes and Their Gardens

Edited by John Cordis Baker

Introduction by Donn Barber

Philadelphia
Published by
House & Garden
The John C. Winston Company

A California

A Colonial H

A Colonial H

A Design for

A House at I

A House at H

A House at V

A Hunting L

A Residence

"Ashford," I

"Beaulieu,"

"Bellefonta

"Biltmore,"

Brook Farm,

Contents

THE GARDE

THE GARDE
THE GARDE

"THE GART

THE OLD R

"THE ORCH

"TWIN OAK

"WYCK," AN

Architects Whose Work is Illustrated

Introduction

THE American Country House, intended for occupancy during only a portion of the year, dates as an institution, especially in the Northern States, from about the close of the Civil War. Prior to that time the summer life of the vast majority of our people was little different from their winter life. Those who went into the country for the warmer months, went either as guests to the summer hotel, or as boarders to some farmhouse. The close of the war found many with ample bank accounts and the money which had come easily was easily spent; much of it going into country houses. At this time the so-called "Italian Villa" broke as a wave over this part of the country, with its octagonal rooms, its gingerbread ornaments, its mansard roof. This was followed by the "Queen Anne" style which smothered us under its meaningless complications and intricate excrescences, the tower swearing at the gable, the gable at the oriel, the oriel at the balcony, with no place for the eye to rest, nervous, restless, irrational. Despite Ruskin's dictum, its ornaments were constructed and its construction, instead of being ornamented, was hidden away as something to be ashamed of. Into this nightmare riot a master hand only some twenty years ago, placed a quiet, restful, "all shingle" house which at once brought relief to the trained mind but caused a shock to the layman. Where were the beloved towers and gables, the balconies and finials, the jimcracks galore? Where was his money's worth? But the trained mind carried the day and from that time, in the early eighties, an imaginative yet careful and scholarly development has been carried on by men of recognized training who found that the problem of the Country House was worthy of their attention and study. In this movement the return of the many Americans who have studied in the Ecole des Beaux-Arts and have brought back with them a knowledge and appreciation of logical expression in design has played no small part. To them and their influence is largely due the rational plan to meet individual needs, the logical design to fit the particular site, the common sense use of materials, and the evolution of certain new constructive methods, which, taken together, form a distinctly American solution of the problem of the Country House. The result is that our country houses have a distinction of their own which arouses the respectful admiration of all who are competent to judge of their merits. They faithfully express our modern American civilization and show a certain sensible comfort found in no other land. Our piazza life has much to do

with this, for piazzas are essentially an Americanism. The plan treatment is noteworthy as expressing the peculiar requirements of our American life with its demands for comfort, convenience and a Home.

Strictly speaking, we have not yet developed a distinctively American style of Architecture, and it is an interesting question among critics whether we shall ever do so. A National style presupposes a national community of thoughts, aims, ideals, which with our heterogeneous make-up, seems impossible. And it is fully as interesting a question whether a distinct National style borrowing nothing from other lands is greatly to be desired. A reminiscence of the style of other days, a somewhat foreign accent, is hardly to be deplored in modern Architecture; it rather lends a charm and a mystery to it. Precedent and tradition must of necessity influence good design. Just as every phase of modern life and civilization is dependent upon and traceable to tradition, so we must, logically, build our future on what we have learned in our past. We cannot deny tradition any more than we can deny history. Examples of the past are before us like an open book, they are part of our present life, and nothing less than a cataclysm can break the sequence of evolution in modern Architecture.

This, however, does not mean that we shall servilely copy; that we shall pluck up a building of the English, French or Italian style and plant it bodily in an environment to which it is totally unsuited. Nothing could be more illogical, and yet we have seen it done again and again in the more pretentious of our country houses which approach the proportions of the "Mansion." These are open to the criticism so often expressed of our American Architecture as a whole, that it is an adopted, borrowed, or rearranged European Architecture. This criticism, while perhaps a just one, should not be taken too seriously, for in Architecture as in everything else, it is the results that count and it matters little how the end is reached provided the means be honest. Many of our most successful and best known country houses of the more pretentious type are borrowed inspirations, but their adaptation to our needs and uses shows more cleverness and skill than anything we find in our buildings of a monumental or public character.

To one educated in art matters, the main charm of European Architecture is in its direct and truthful adherence to local tradition. Insensibly the people live with their past. Steady advance is made as time goes on but still they build in the ways of their fathers, better and more beautifully, but always along the lines of tradition. The influence of local materials upon construction is everywhere clear. The result is a quality and seriousness of design which, from the American point of view, may seem somewhat monotonous, but which is, nevertheless, orderly, distinct and quiet. With us this charm is still lacking: we have but little local color. So rapidly have we grown, so breathless has been our haste to advance, that local tradition has obtained no master hold on us. We have everywhere close at hand materials which should be used both for sentimental and practical reasons, and which would produce local types and at the same time lend a local significance to our Architecture. It is not many years since the use of these local materials was a necessity: the cost of bringing materials from a distance was prohibitive. Each section of our country then had its own distinct type of construction. But now, with our network of railways, it is often more expensive to use local materials than those brought from a distance. A house in Maine can, to-day, be more easily and cheaply built of wood from Oregon than of brick manufactured at its doors, and its rooms can be finished

expense than in a wood which is native to a Northern State. It is often cheaper Indiana than to quarry and cut a local stone. Our cheap and comfortable means people to visit all parts of our own country as well as the Old World, and that which ›ring back in memory as their inspiration for similar creations at home. All this, chinery and the high price of labor, has militated against the use of local and natural bed us of our local color. You will find in Connecticut the brother of the house in ı to the one in Florida.

t of our strong individuality and seriousness as a nation, nor of our stupendous advances ıres and wealth, but in art we still lag behind. The very characteristics which have e in the more exact branches have held us back in art. We have had no time to give en not a necessity, but a luxury. Now, however, under the influence of greater wealth ›roader education there is everywhere evidence of a desire to beautify our homes, our s. This growing desire for the beautiful is the surest sign of our progress in civilization. ırked manifestations of this desire is to be found in the Garden.

›rk Nature should be of the first consideration. The site should control the house, for it ssible for the house to control the site beyond certain narrow limits. You may torture t into shape to match and frame your Architecture, but your sins will find you out; the ure. Architecture should meet Nature at least half way, the two must go hand in hand one harmonious picture. The flux is the Garden. It must be the connecting link between e surrounding landscape and must be studied with relation to both, so as to form a gradual the fixed and formal lines of the one to the free and irregular lines of the other. It must, ed to the requirements of the occupants of the house; it should be as livable as the house an open air extension of its rooms and piazzas, growing less and less formal as it leaves l it is merged insensibly into the surrounding landscape. The present tendency is toward and in it is much of encouragement. We have laid by the "Queen Anne" style of garden ıing to realize that the old time gardens of our grandfathers were pretty fine things, after all, r charm lay largely in their direct simplicity and lack of pretension. We are beginning to e fact that a whitewashed fence around a modest garden is, after all, a more suitable frame mental balustrade made of terra-cotta in imitation of marble. We are learning that a marble ın-dial do not of themselves make an Italian Garden and that a cold clean-cut marble pergola ıtely necessary to the success of a cottage garden.

nerican landscape is so diverse in its qualities, ranging from the most rugged rock-bound coast ıg mountain ranges through rolling hills to the most pastoral scenes, that the landscape gardener y without limit to inspire him, and unstinted natural material ready at hand. And yet the garden ivide itself into two classes, the Formal and the Natural; the one extending the house well into es of nature, the other bringing nature well up to the doorstep; the former being appropriate unct to the more pretentious Country house, which seems unwilling that Nature should in any

: Garden at "Blair Eyrie"

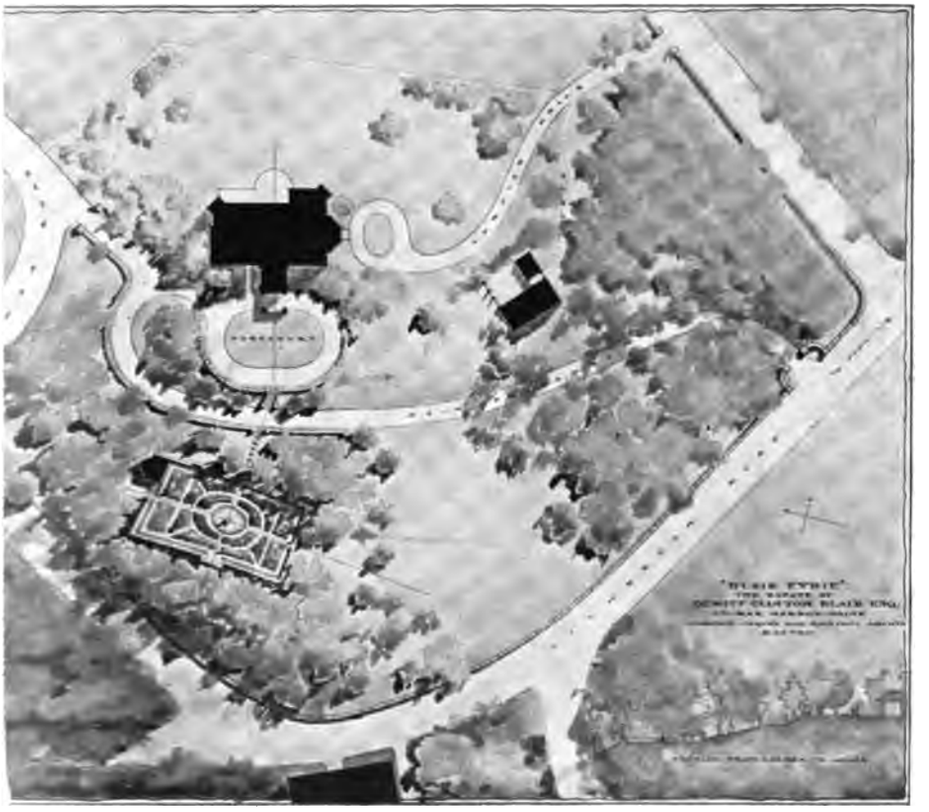
he Estate of DeWitt Clinton Blair, Esq.

Bar Harbor, Me.

Andrews, Jaques & Rantoul, Architects

THE FOUNTAIN

VIEW TOWARD THE TEA-HOUSE



PLAN OF THE ESTATE

VIEW FROM THE TEA-HOUSE

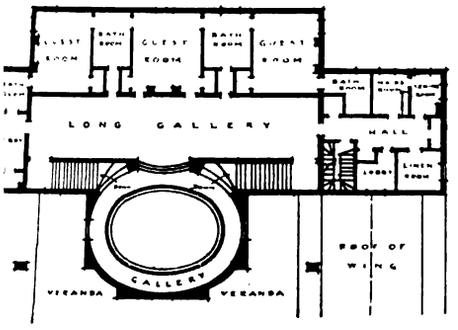
A VIEW FROM THE PORCH OF THE OLD HOUSE

ONE OF THE NEW WINGS

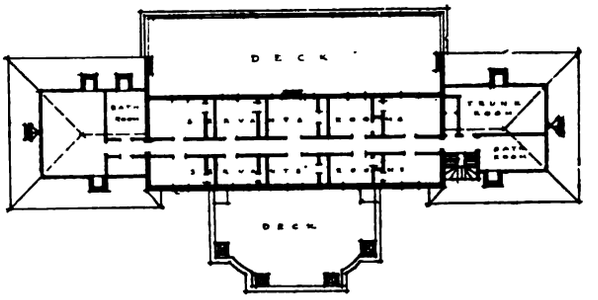
Residence of Herman B. Duryea, Esq.,

At Westbury, Long Island

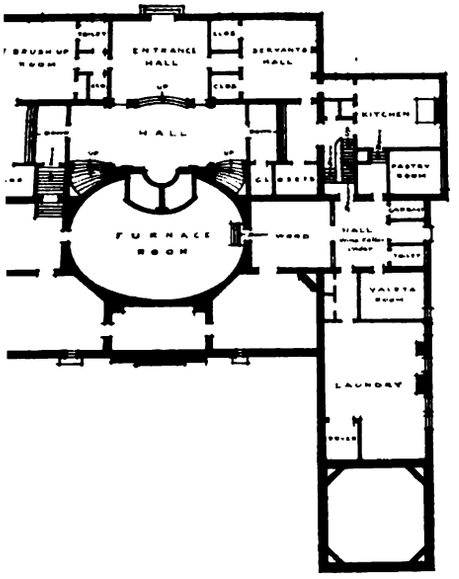
Carrere & Hastings Architects



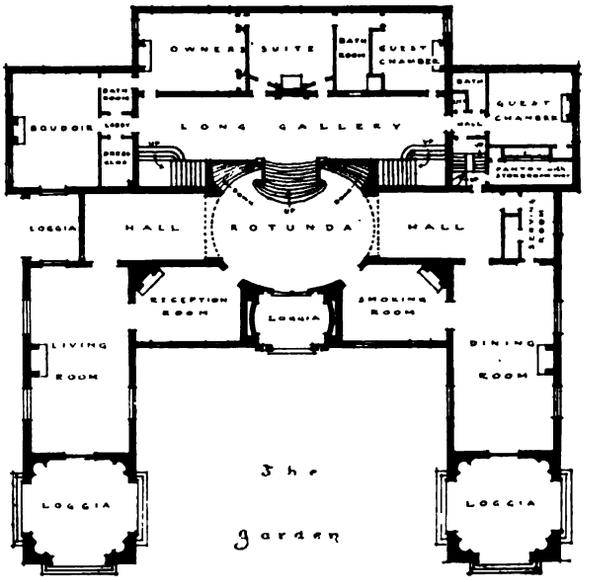
THE SECOND FLOOR PLAN



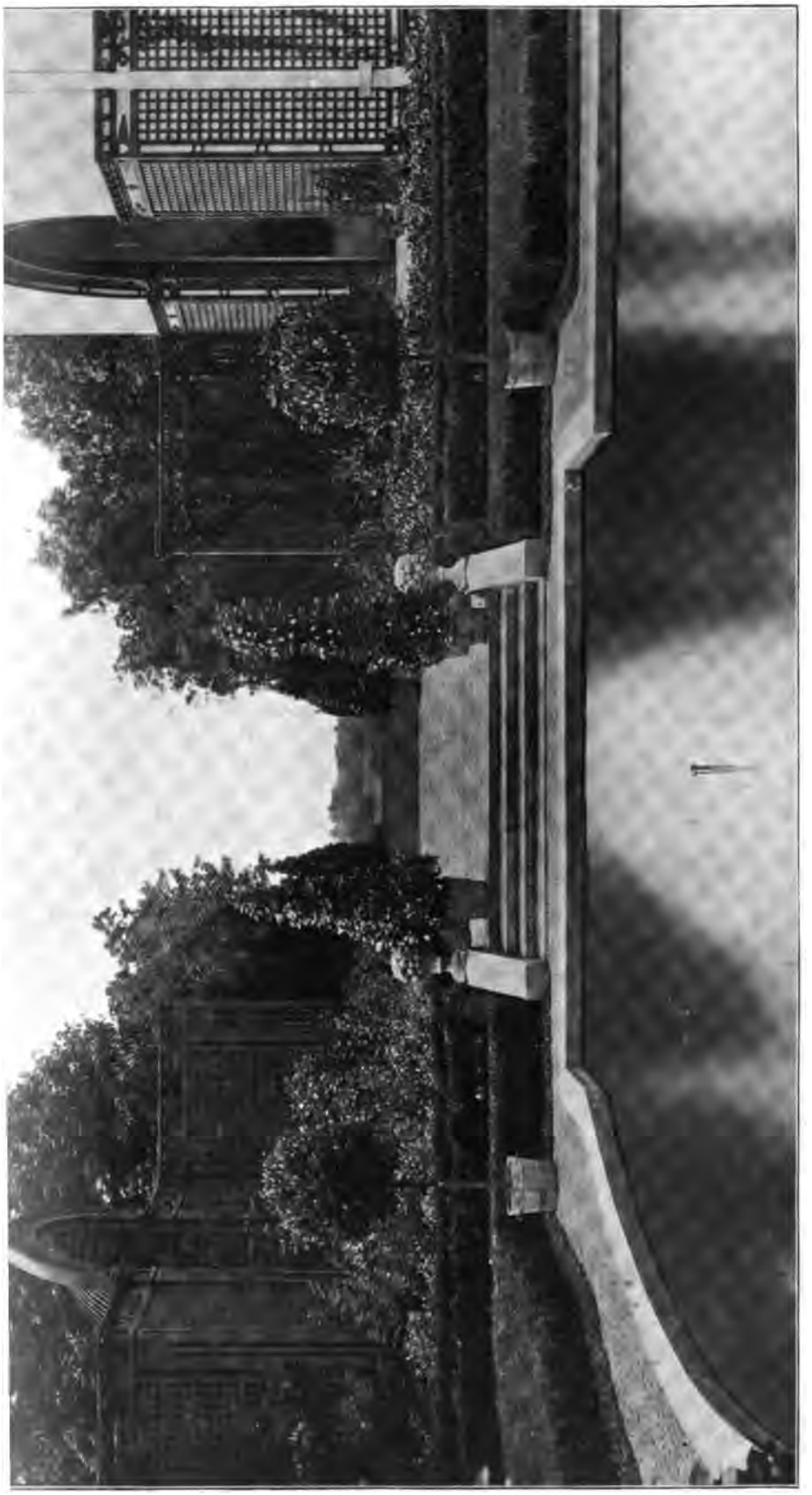
THE THIRD FLOOR PLAN



E BASEMENT PLAN



THE FIRST FLOOR PLAN



THE VISTA THROUGH THE WOOD

A VIEW IN THE LIVING-ROOM

A VIEW FROM THE GARDEN ENTRANCE

THE STAIRWAY FROM THE LAWN

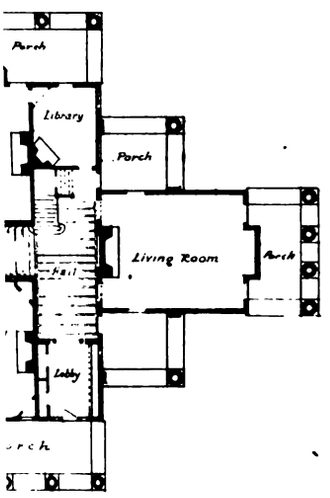
THE STAIRWAY

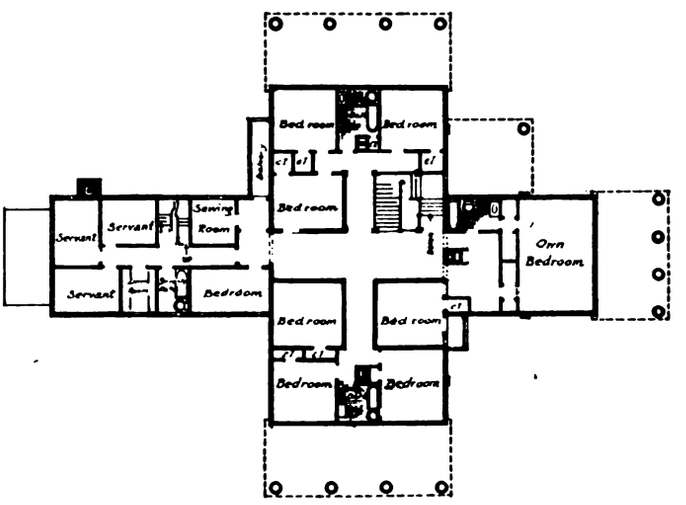
THE GARDEN FROM A BEDROOM WINDOW

A CLUMP OF PHLOX

THE SUN-DIAL

THE PORCH IN THE SOUTHEAST ANGLE





E FIRST FLOOR

PLAN OF THE SECOND FLOOR

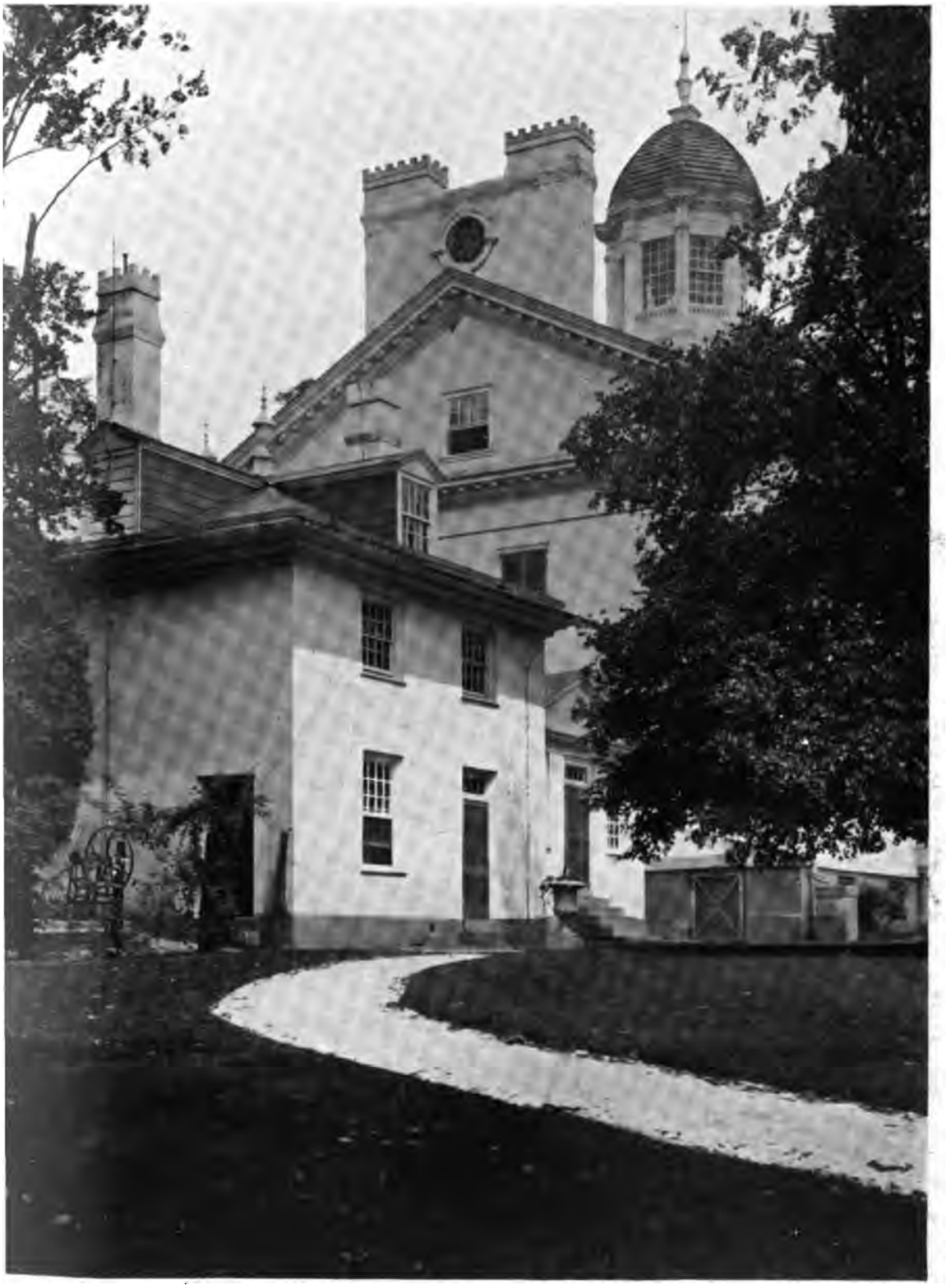
THE NORTH PORTICO WITH DINING-ROOM BAY WINDOW

THE HOUSE FROM THE LAKE

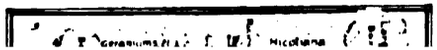
THE BAY WINDOW IN THE LIVING-ROOM

THE DINING-ROOM BAY WINDOW

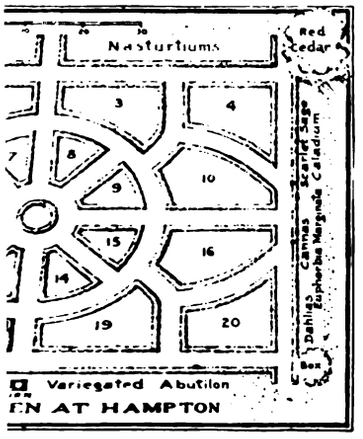
[redacted]



THE WEST WING



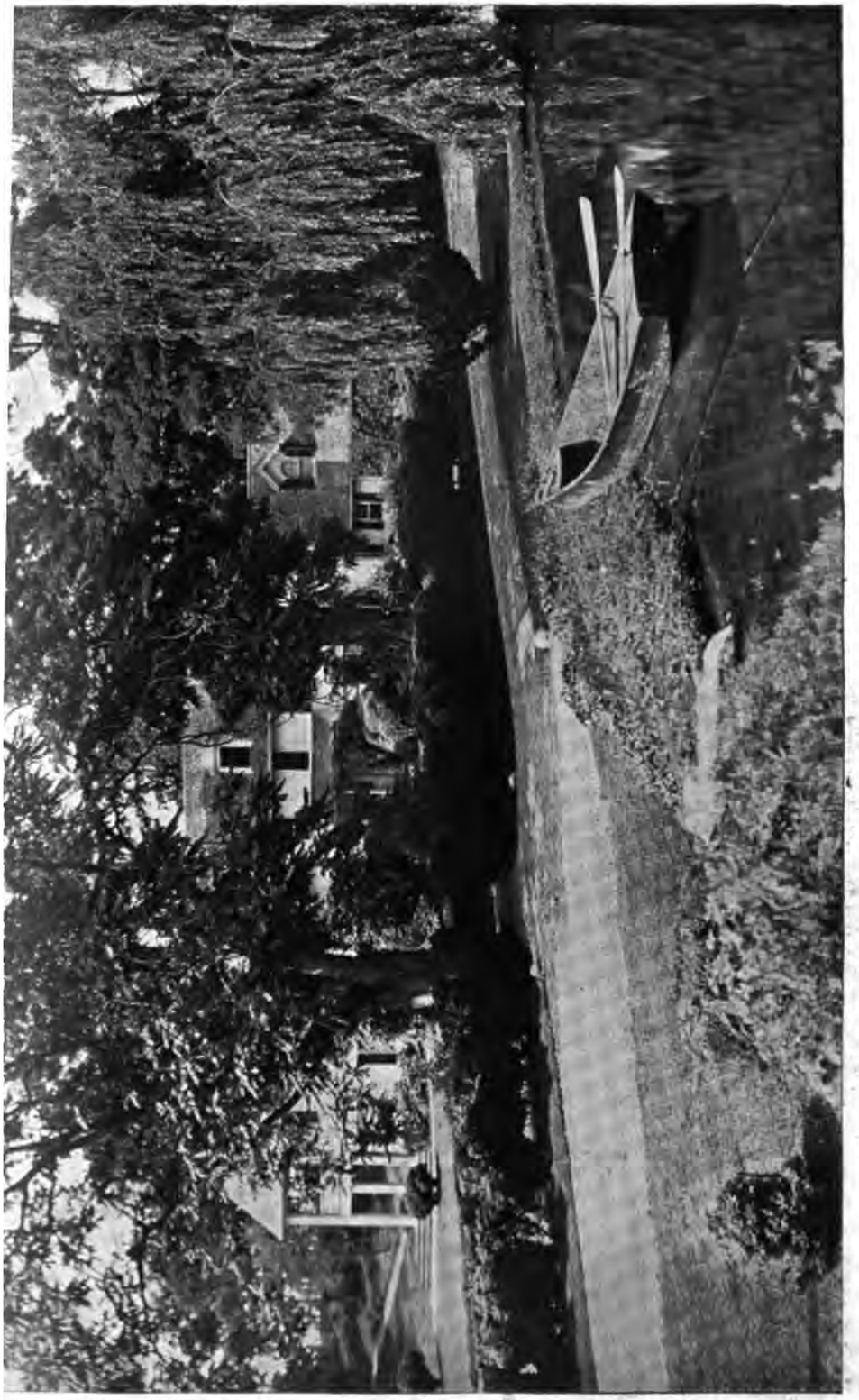
THE HOUSE FROM THE SOUTH LAWN



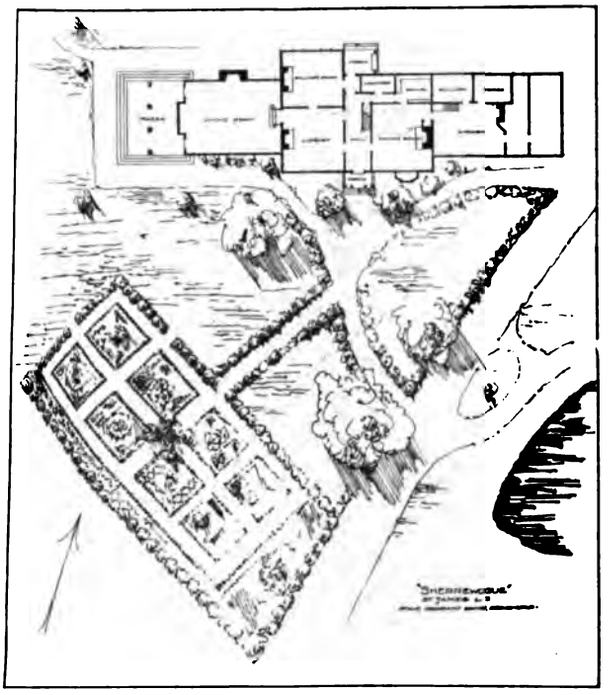
HE BOX GARDEN.

The parterres contained the following geraniums in July, 1902:

1. Pauline Lucca.
2. A. S. Nutt, dark crimson.
3. Gen. Lee, double salmon.
4. Mrs. Massey, single pink.
5. Dr. Jacoby, single pink.
6. Single white.
7. Marshal McMahon.
8. Centaur.
9. Gen. Lee.
10. Gen. Hancock, double scarlet.
11. Centaur.
12. Marshal McMahon.
13. Centaur.
14. Gen. Hancock.
15. Marshal McMahon.
16. Single white.
17. Pauline Lucca.
18. A. S. Nutt.
19. Gen. Lee.
20. Queen of the West,

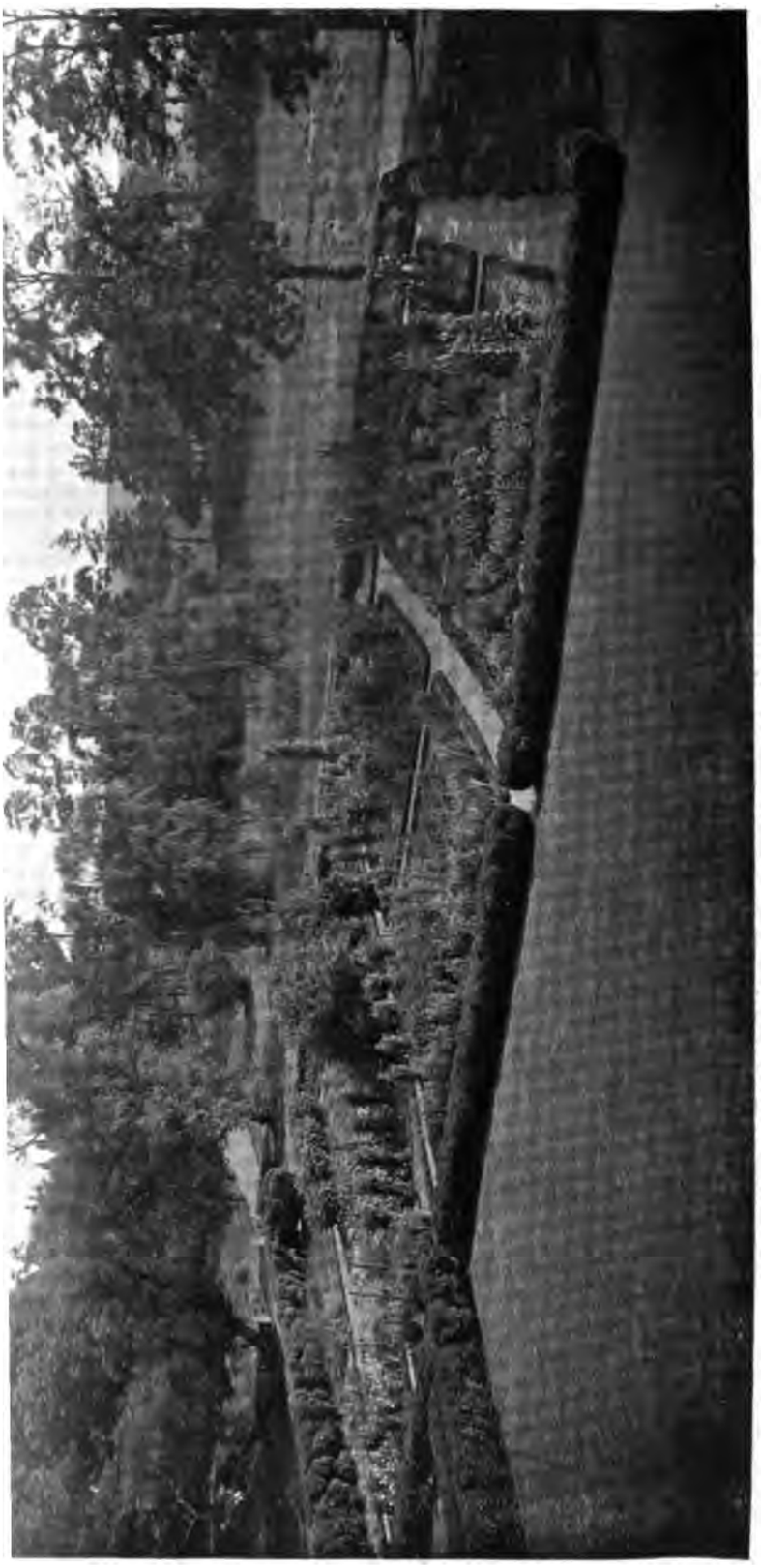


"SHERREWOGUE" AT ST. JAMES, LONG ISLAND.



THE PLAN OF "SHERREWOGUE"

THE DRIVE



THE GARDEN AT "SHERREWOGUE"

A HEDGE OF BOX

THE NEW LIVING-ROOM

IS.

Examples of Colonial

Homes and Gardens

of Maryland and Delaware

DOORWAY OF ISAAC BARNES' HOUSE

AT KING'S CREEK

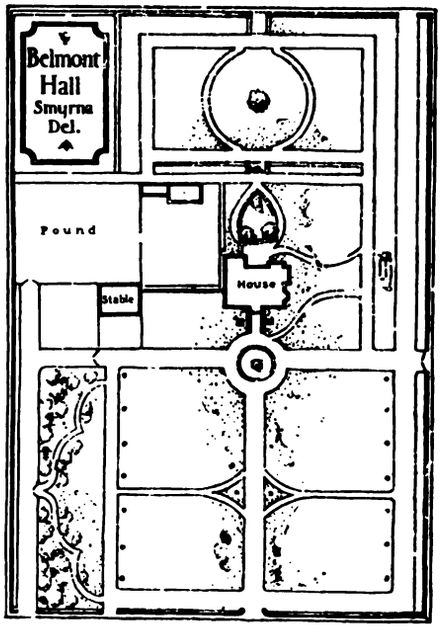
A TYPICAL DWELLING OF THE EASTERN SHORE

IE GARDENS OF "BELMONT HALL," SMYRNA, DELAWARE

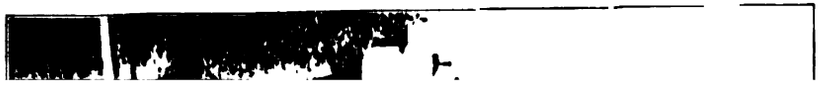
A RUSTIC BENCH, "BELMONT HALL"

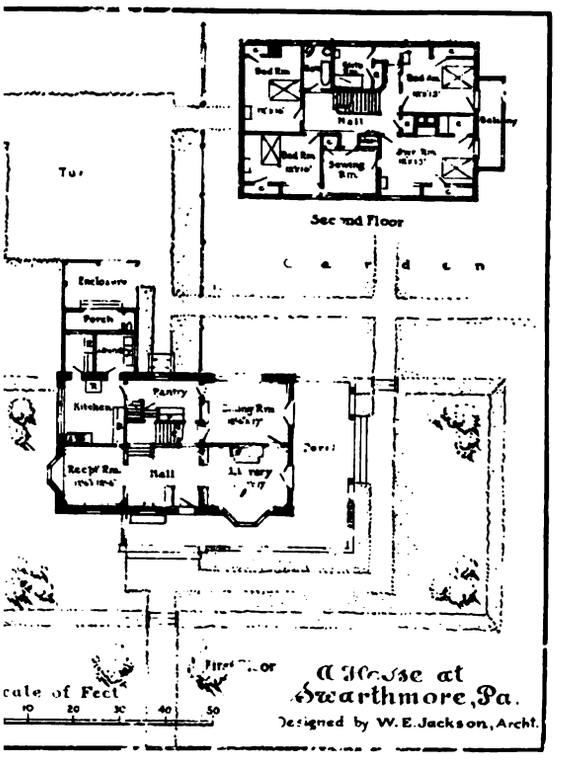
AN ARBOR AT THE FOOT OF THE GARDEN, "BELMONT HALL"

NTRANCE TO THE LOWER GARDEN, "BELMONT HALL"



SKETCH-PLAN, "BELMONT HALL"





THE PLAN

THE FRONT OF THE HOUSE

ORNAMENT OF SHELL HOLDING FRUIT AND FLOWERS

GARDEN WALK BESIDE THE HOUSE

THE MANSION AT MOUNT VERNON

THE SOUTH END OF THE HOUSE.

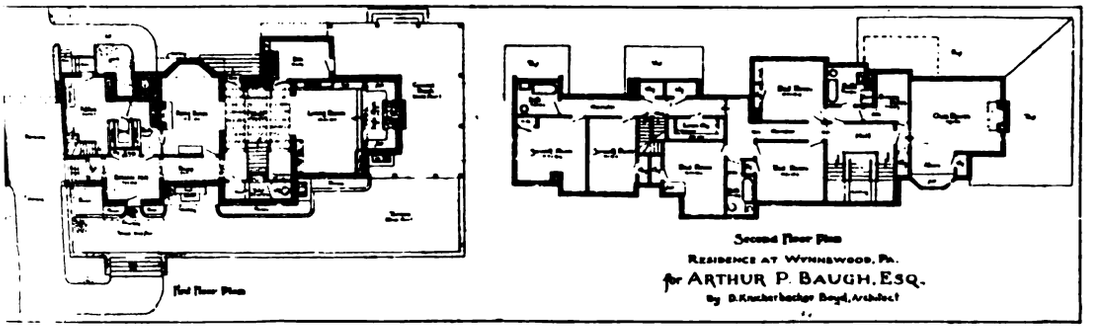
THE WALK AROUND THE WEST LAWN.

ɔuse at Wynnewood, Pennsylvania

Arthur P. Baugh, Esq., Owner

David K. Boyd, Architect

THE REAR OF THE HOUSE



THE PLANS

THE FRONT OF THE HOUSE

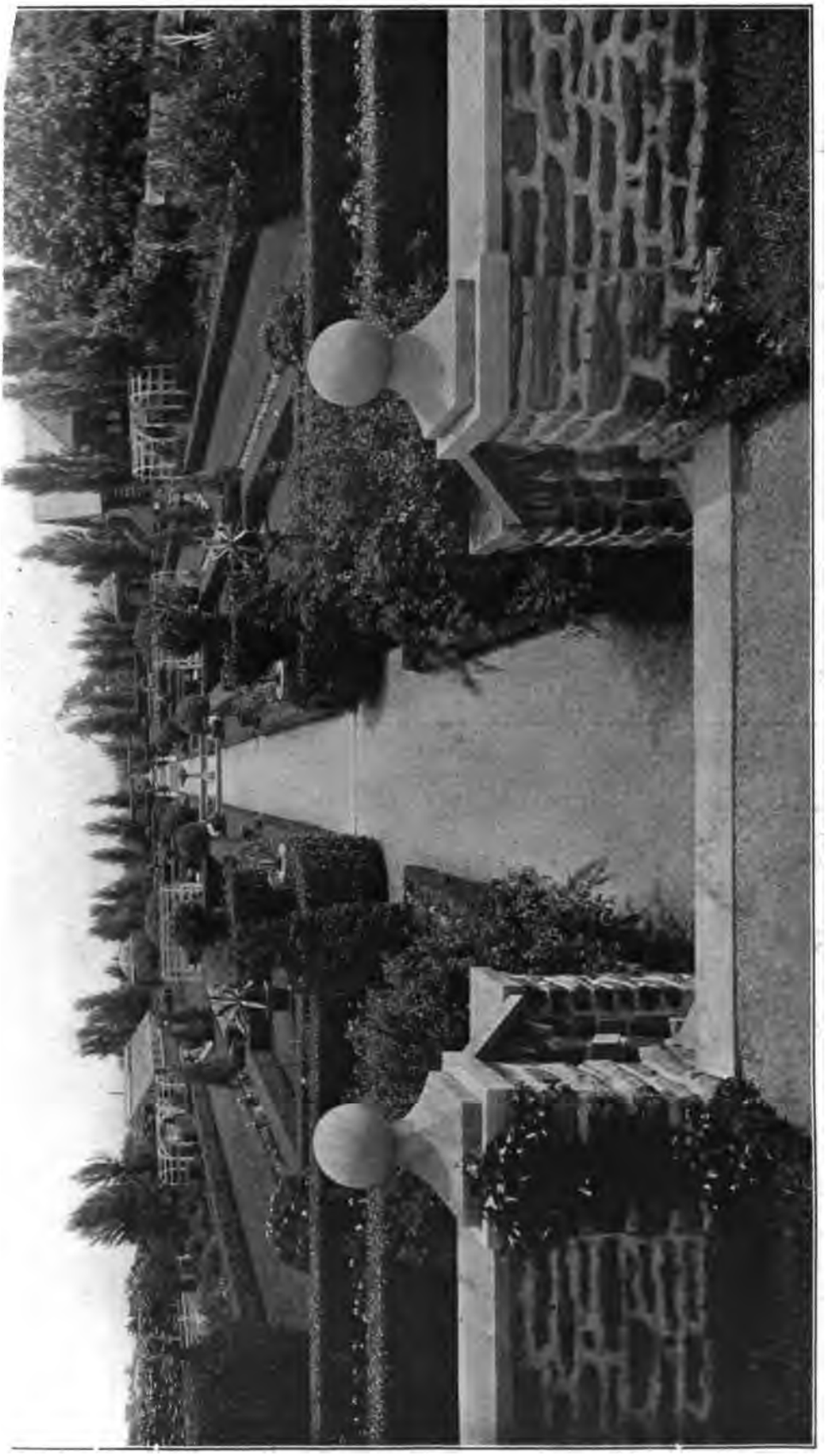
THE DRIVE ENTRANCE

THE HOUSE FROM THE LAWN

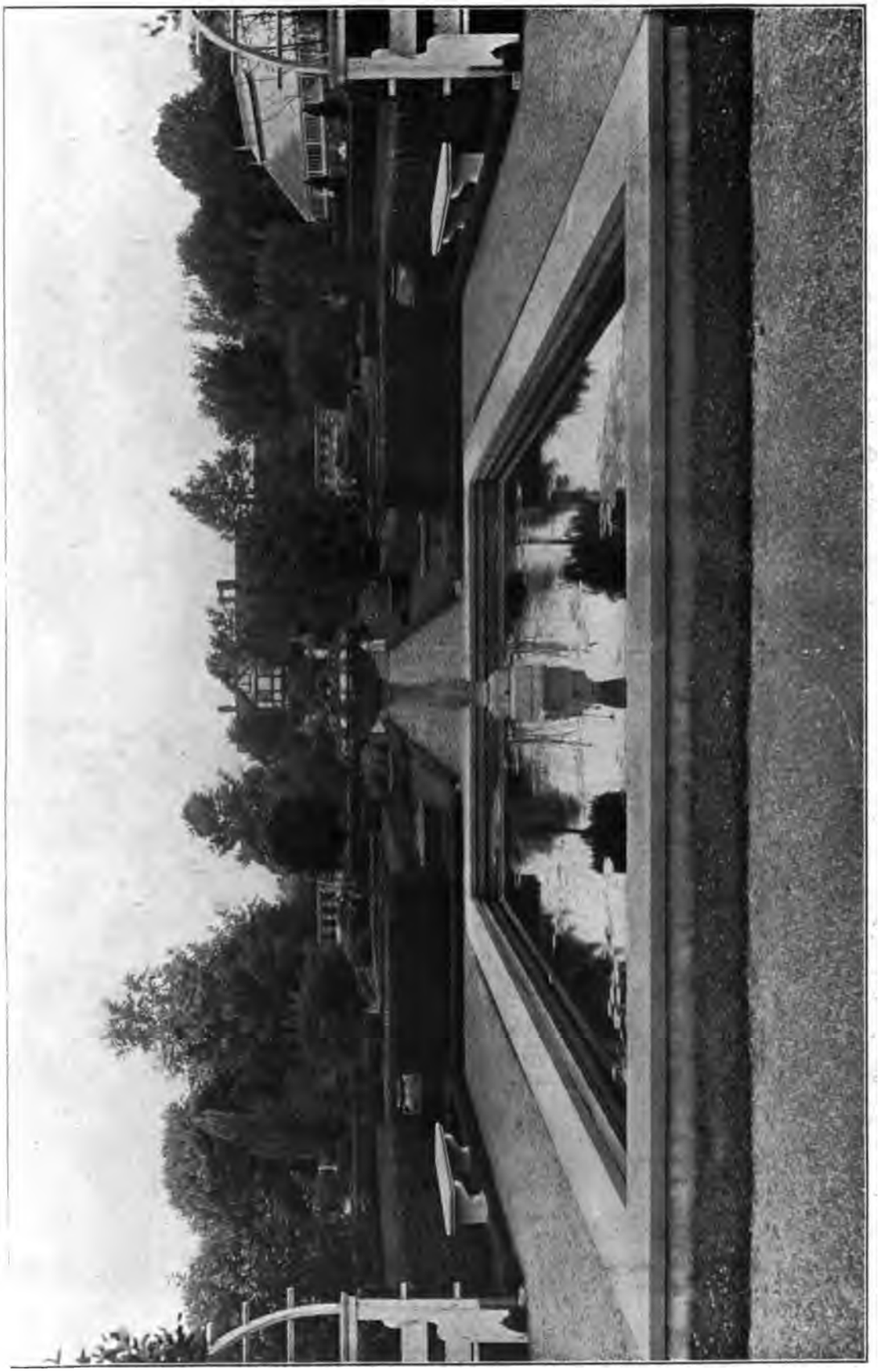
THE MAIN DOORWAY

A SHELTERING ARBOR

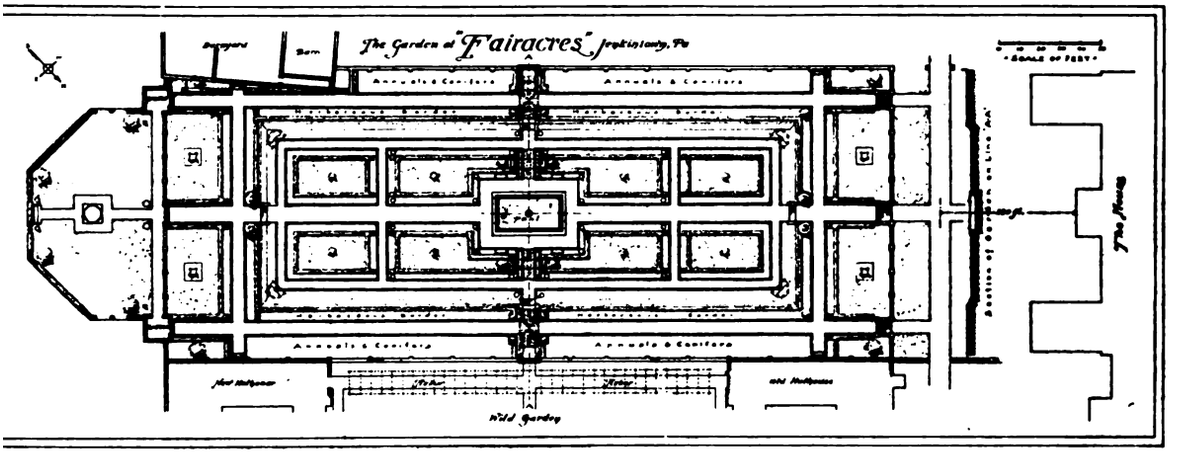
THE GARDEN FROM THE LIVING HALL.



THE GARDEN FROM THE LAWN BEFORE THE HOUSE



THE POOL IN THE GARDEN



PLAN OF THE GARDEN

A PARTERRE WALLED WITH PRIVET

The Old Red Rose Inn

of "Stoke Pogis"

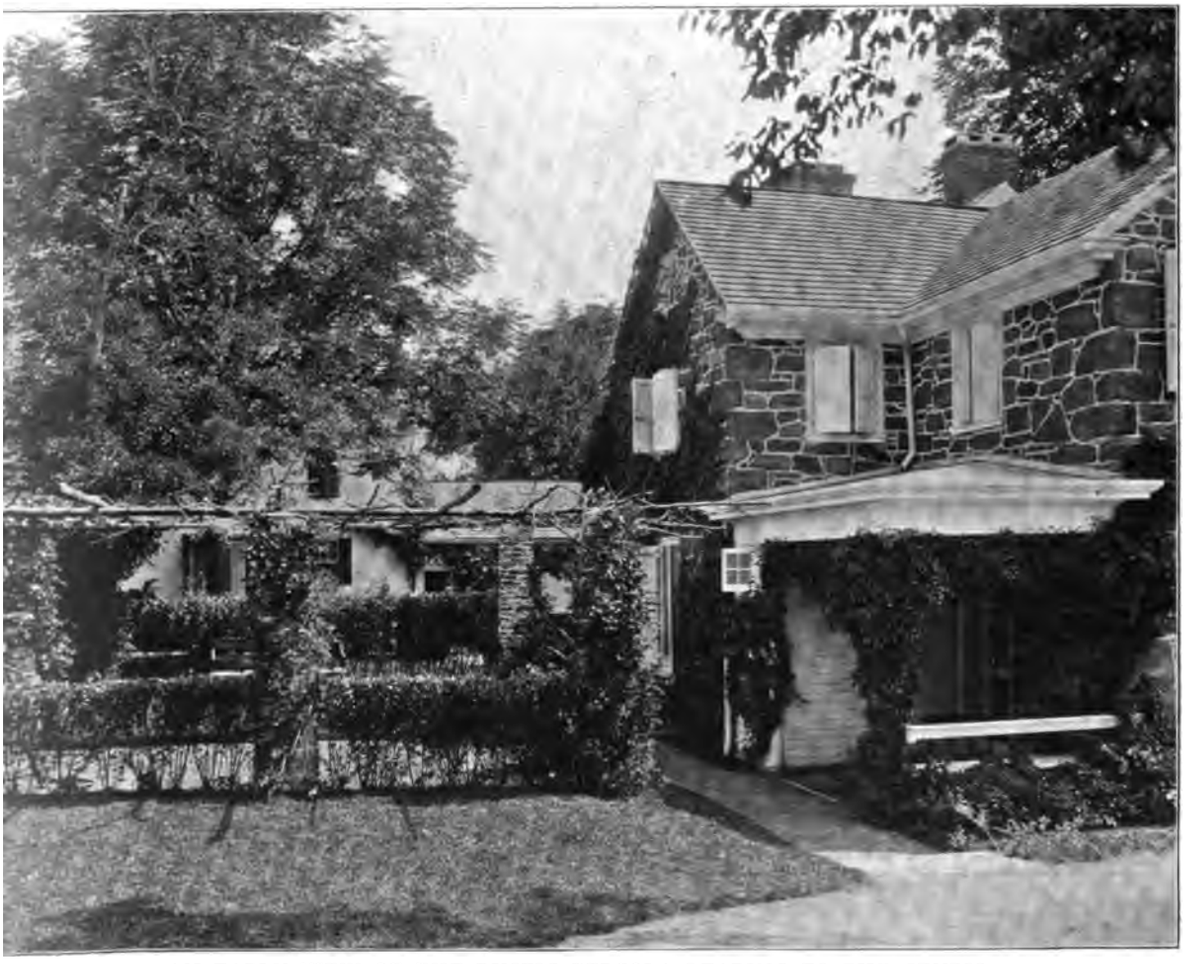
At Villa Nova, Penna.

By P. W. Humphreys

THE VERANDA ALONG THE FRONT OF THE HOUSE—ENCLOSED IN WINTER

THE VISITORS' ENTRANCE

THE ENTRANCE TO THE TERRACE



AN EARLY VIEW OF THE RUSTIC PERGOLA LEADING TO THE STUDIO

"Maxwell Court"

A Residence and Gardens in the Italian Style

At Rockville, Connecticut

Designed by Charles A. Platt

THE SOUTHERN FAÇADE OF THE HOUSE

THE FORMAL GARDEN AT "MAXWELL COURT"

IN THE MIDST OF THE FORMAL GARDEN AT "MAXWELL COURT"

THE PERGOLA ENCLOSING AN END OF THE GARDEN

THE DRAWING-ROOM AT "MAXWELL COURT"

"Renemede"

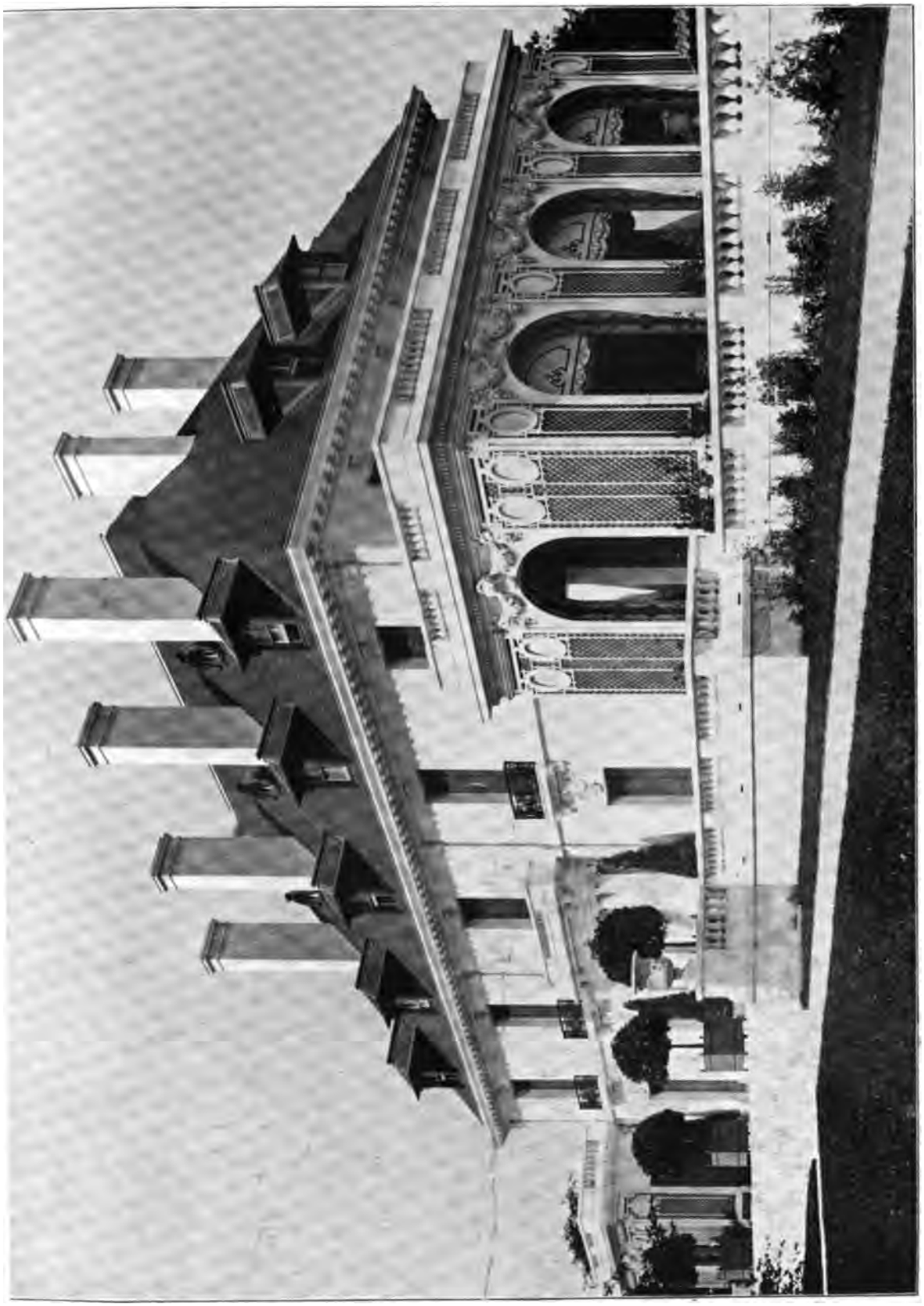
House and Garden at Bernardsville, N. J.

Designed by the Owner

H. J. Hardenbergh, Esq.

THE ENTRANCE HALL

THE DRAWING-ROOM



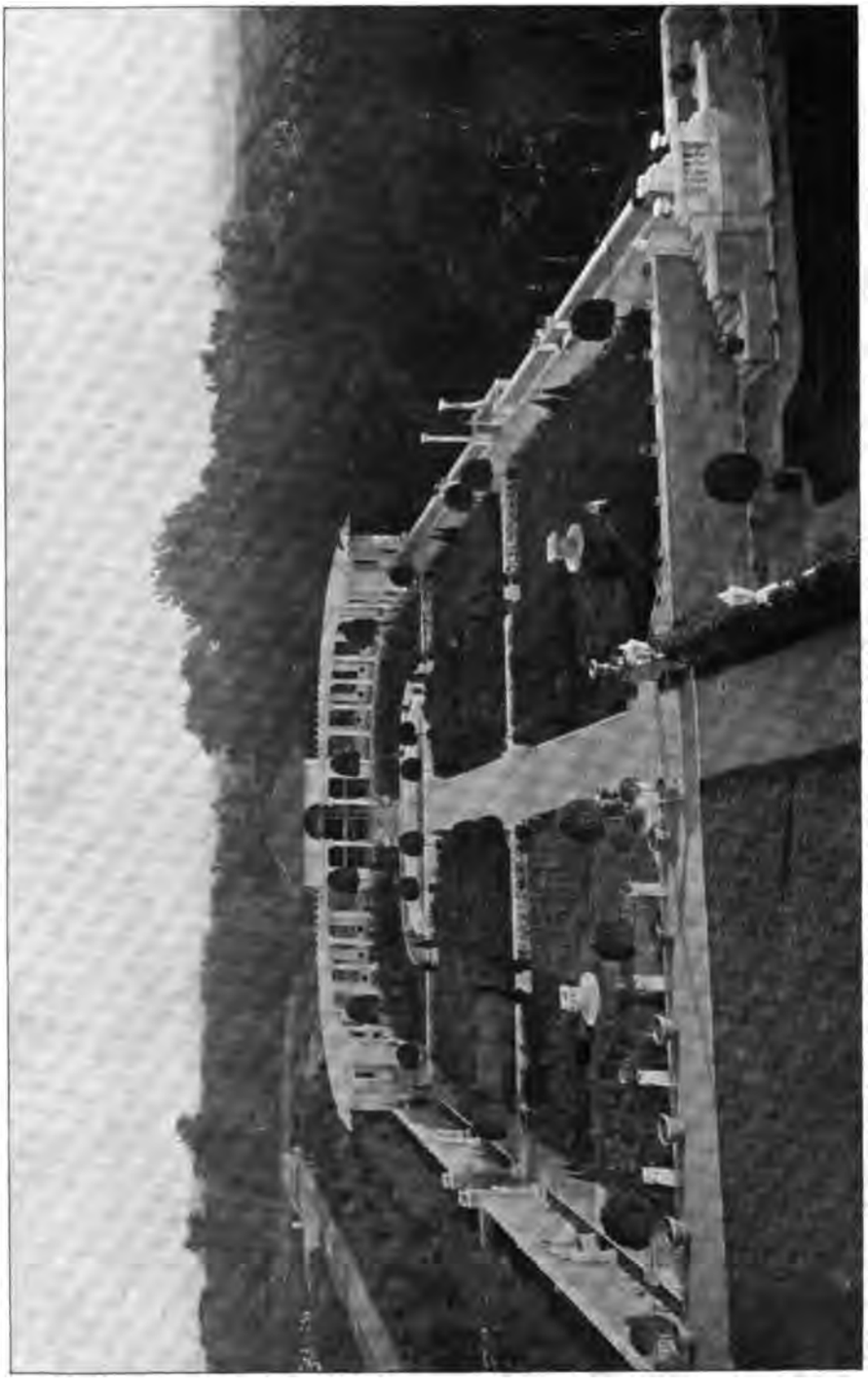
THE GARDEN FRONT OF MRS. RICHARD GAMBRILL'S HOUSE AT NEWPORT

THE MAIN HALL

THE STAIRWAY

THE ENTRANCE TO THE STABLES FROM THE FORECOURT

THE LIBRARY



THE FLOWER GARDEN

THE DESCENT TO THE FLOWER GARDEN

A GARDEN WALK

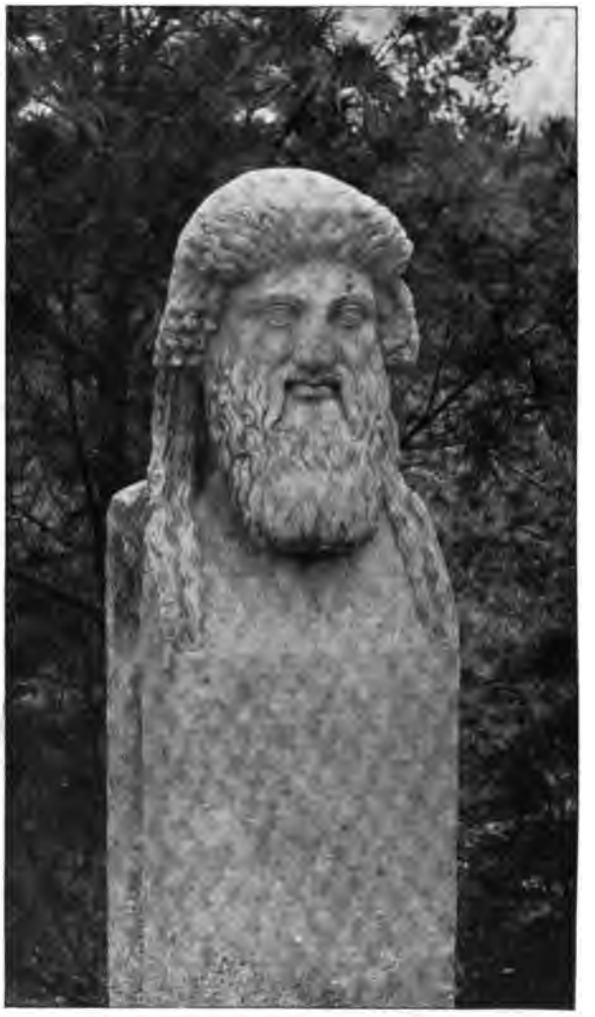
GARDEN STEPS, FAULKNER FARM

THE CASINO

OLD ITALIAN URN

AN OLD WELL-HEAD

A ROMAN VASE



AN IMPASSIVE OLYMPIAN

"Ashford"

Belle Haven, Connecticut

Wilson Eyre, Architect

THE FOUNTAIN

THE PERGOLA, "ASHFORD"

Re

"Biltmore"

sidence of George W. Vanderbilt, Esq.

Asheville, North Carolina

Richard M. Hunt, Architect

Olmsted Brothers, Landscape Architects

THE GREAT QUADRANGLE

“Biltr

THE PARTERRE

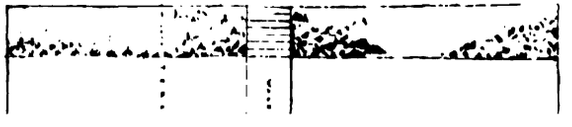
FROM THE DRIVE

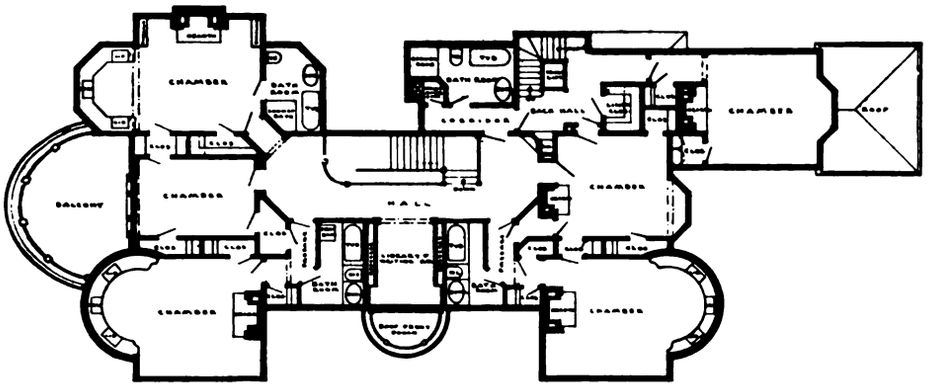
A House at Brookline, Mass.

J. A. Schweinfurth, Architect

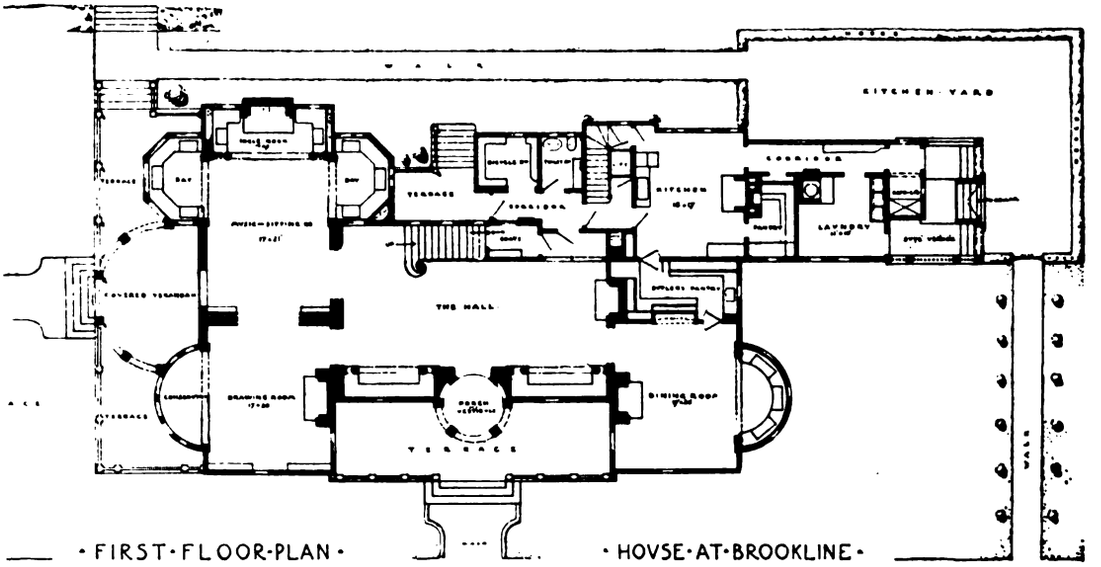
FROM THE HILLTOP

THE DINING-ROOM





·SECOND·FLOOR·PLAN· ·HOVSE·AT·BROOKLINE·

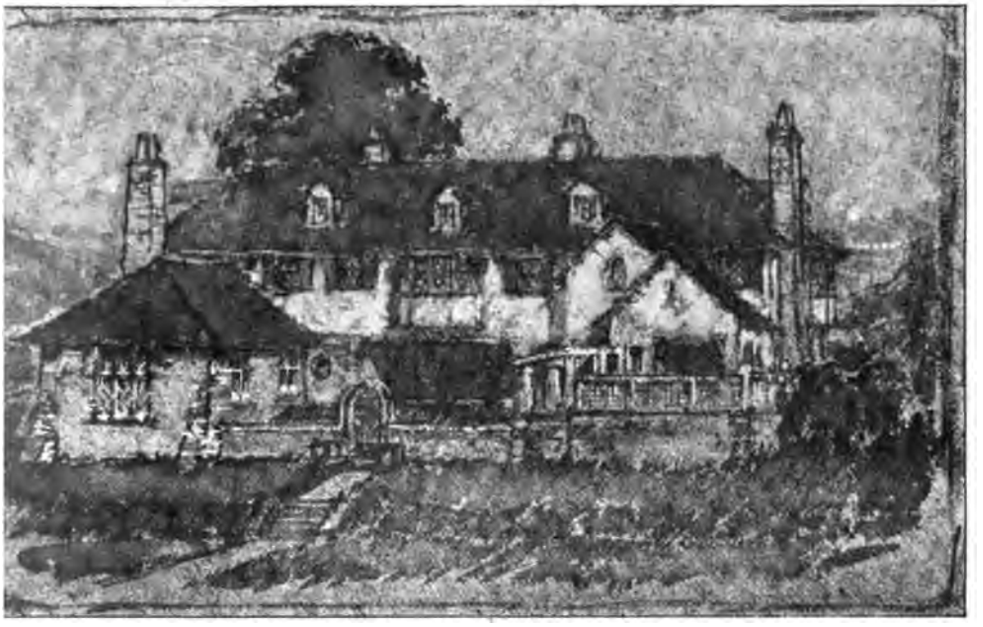


·FIRST·FLOOR·PLAN· ·HOVSE·AT·BROOKLINE·

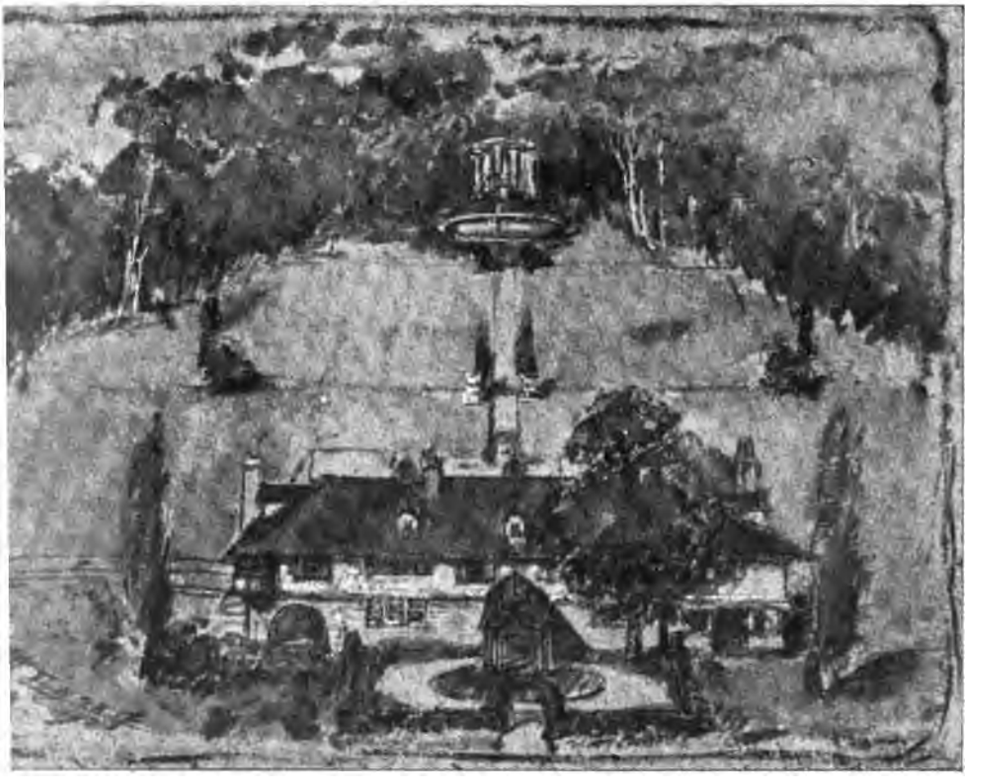
THE HALL

A Design for an Artist's House

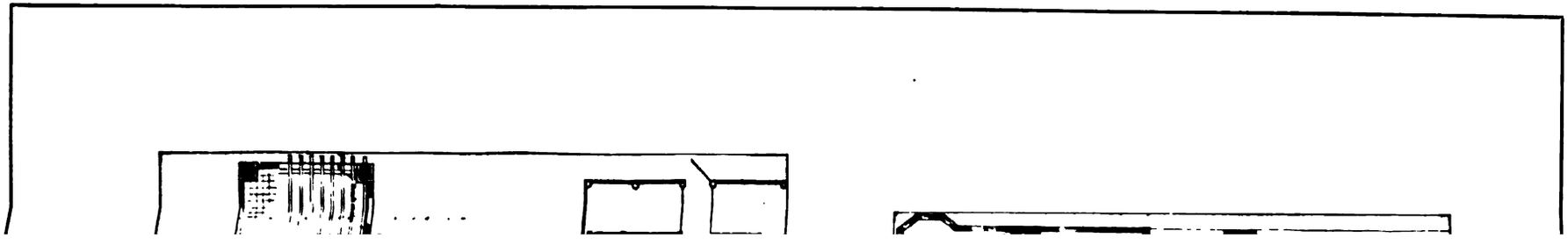
Wilson Eyre, Architect

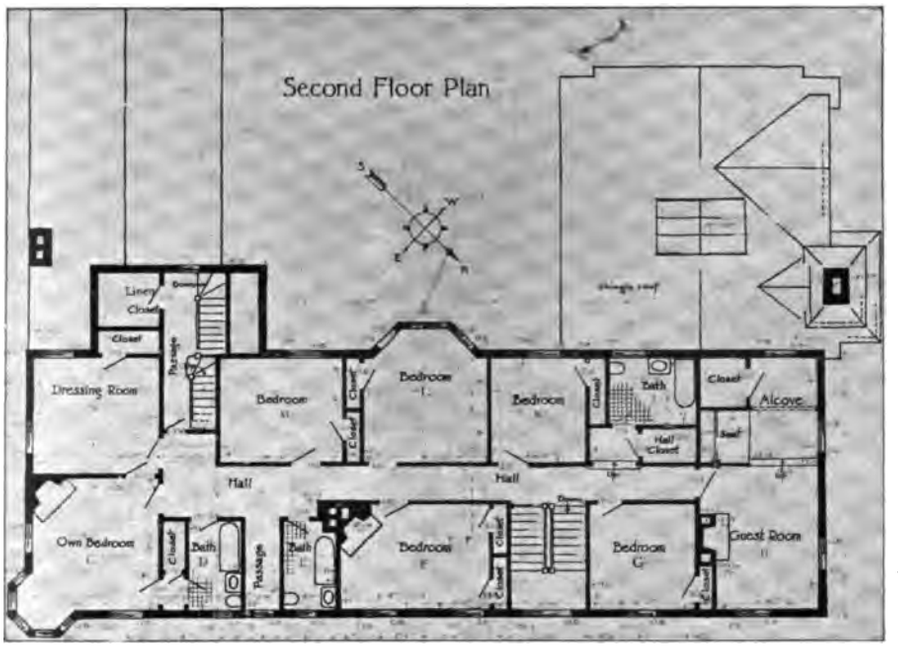


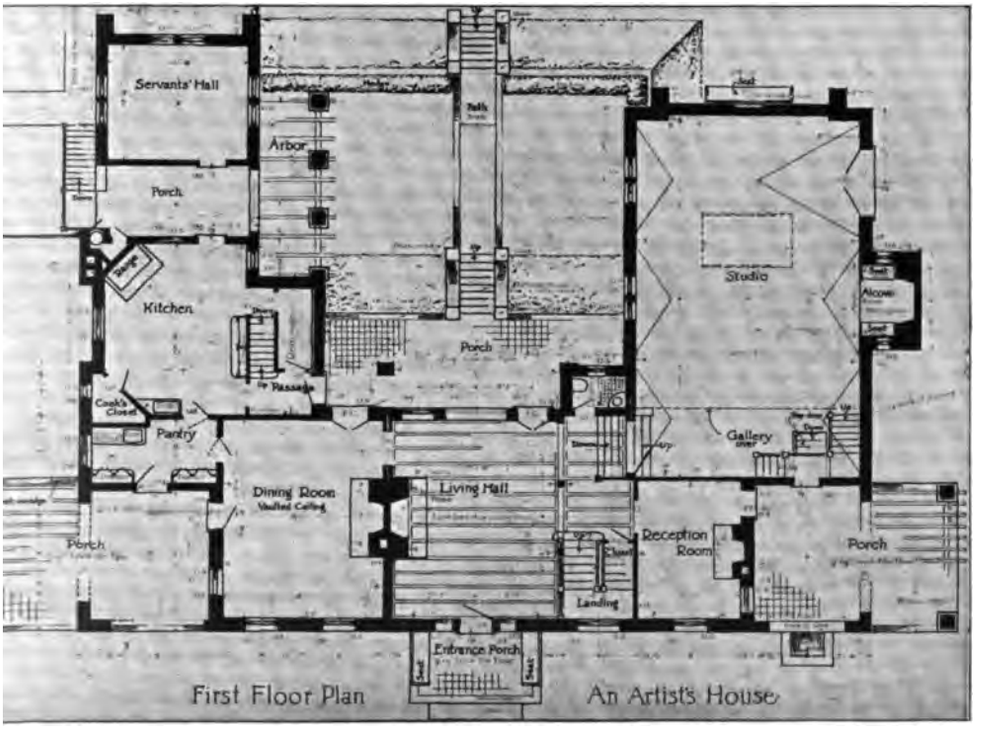
FROM THE GARDEN



BIRD'S-EYE VIEW

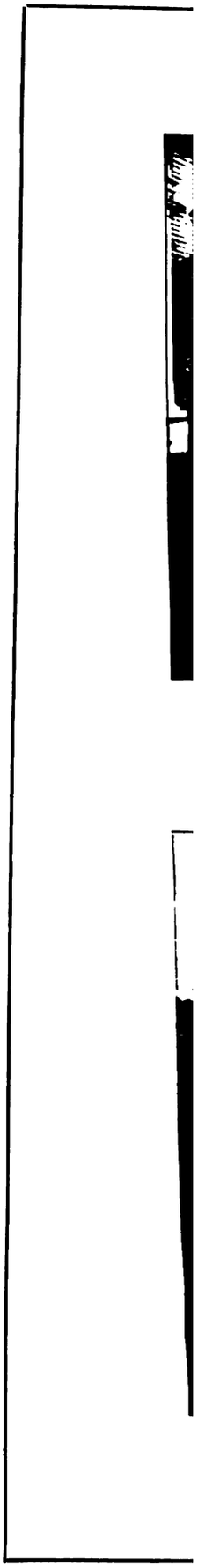






PLANS FOR AN ARTIST'S HOUSE

House



THE TERRACE

LOOKING UP THE LATERAL PATHWAY

House a

THE LATERAL PATHWAY AND PIAZZA

THE WALK TO THE STUDIO

"Kate's Hall"

Residence of Joseph S. Clark, Esq.,

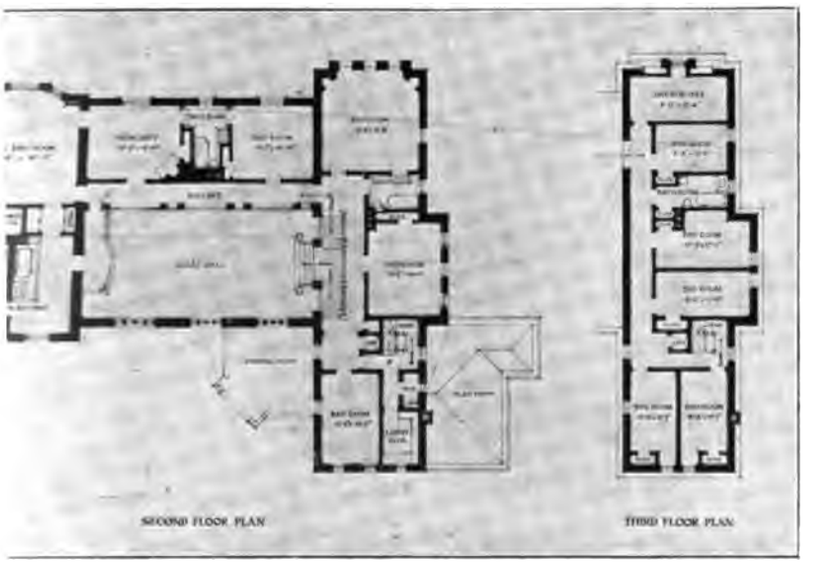
at Chestnut Hill, Philadelphia

Designed by C. C. Zantzinger

THE HOUSE FROM THE SOUTH

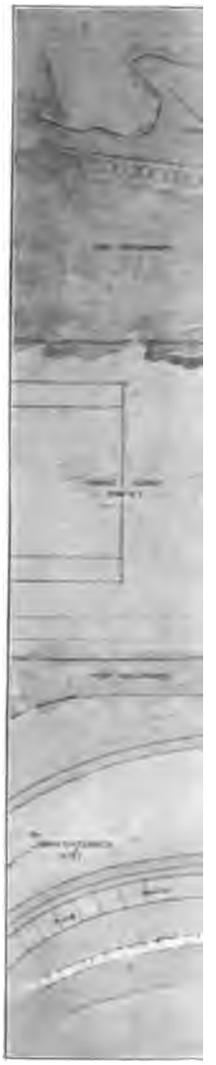
"Kate's H

THE HOUSE FROM THE VALE

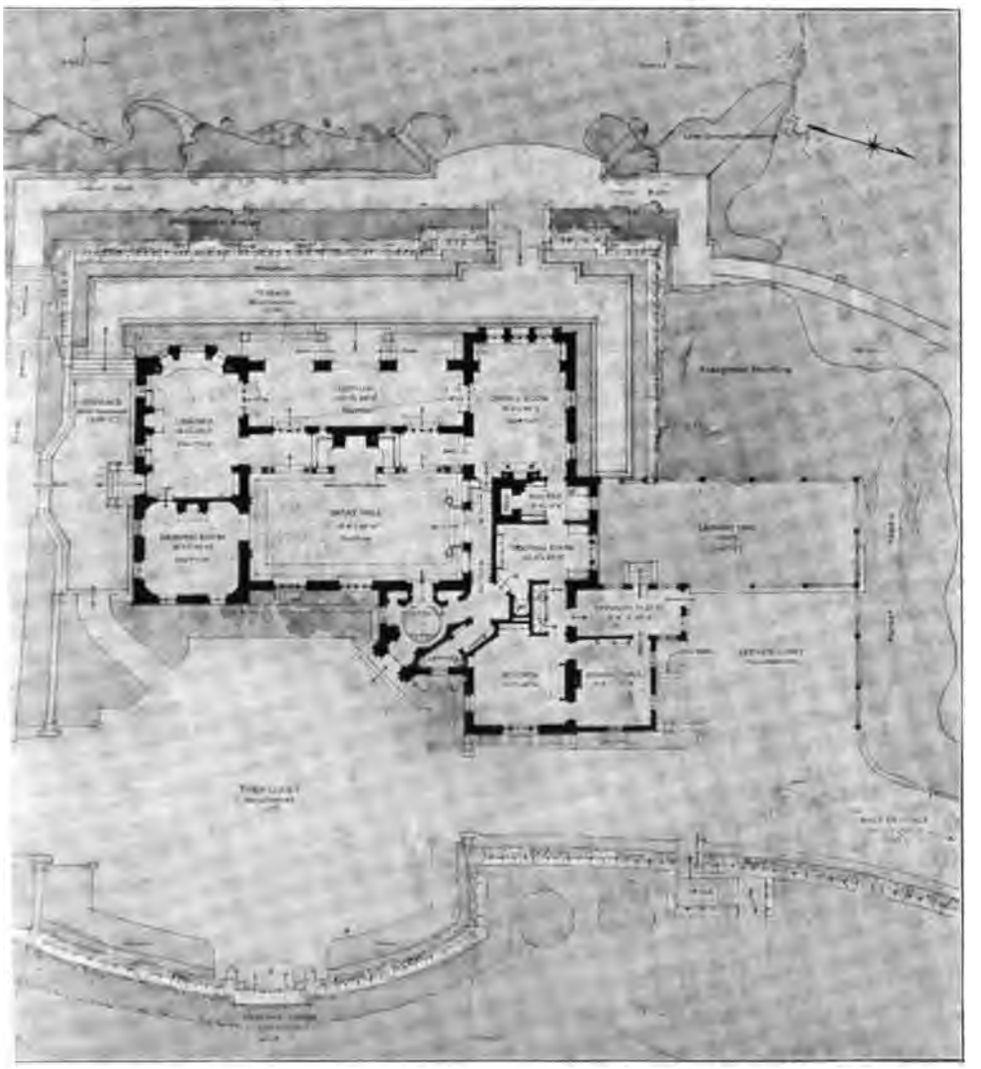


PLANS OF THE UPPER FLOORS

"Kate's H



TERRACE STEPS



AN OF THE HOUSE AND IMMEDIATE SURROUNDINGS

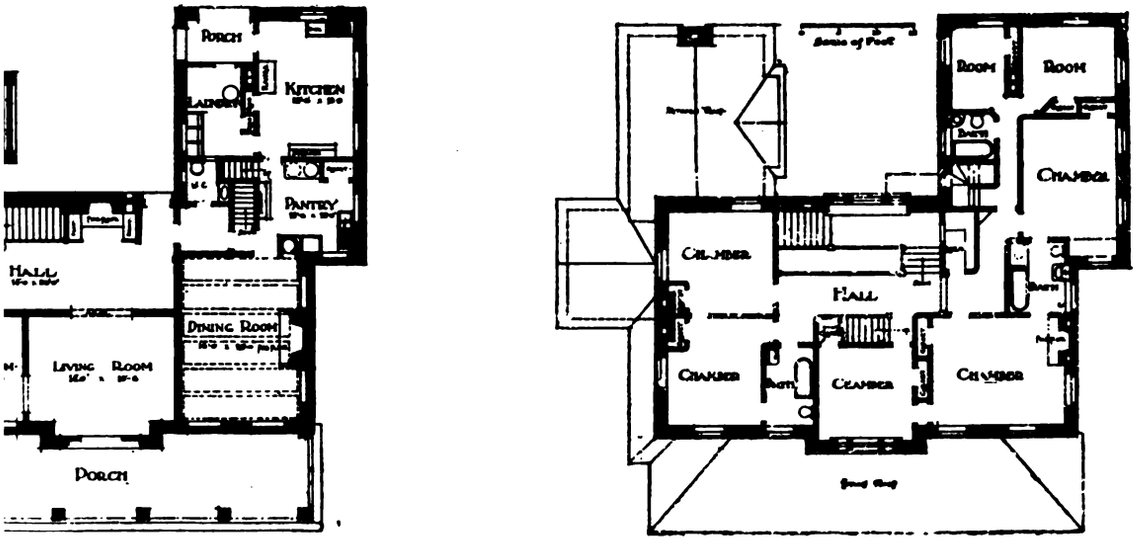
PORCH

A Colonial House at Devon, Pa.

Percy Wilson, Esq., Owner

Duhring, Okie & Ziegler, Architects

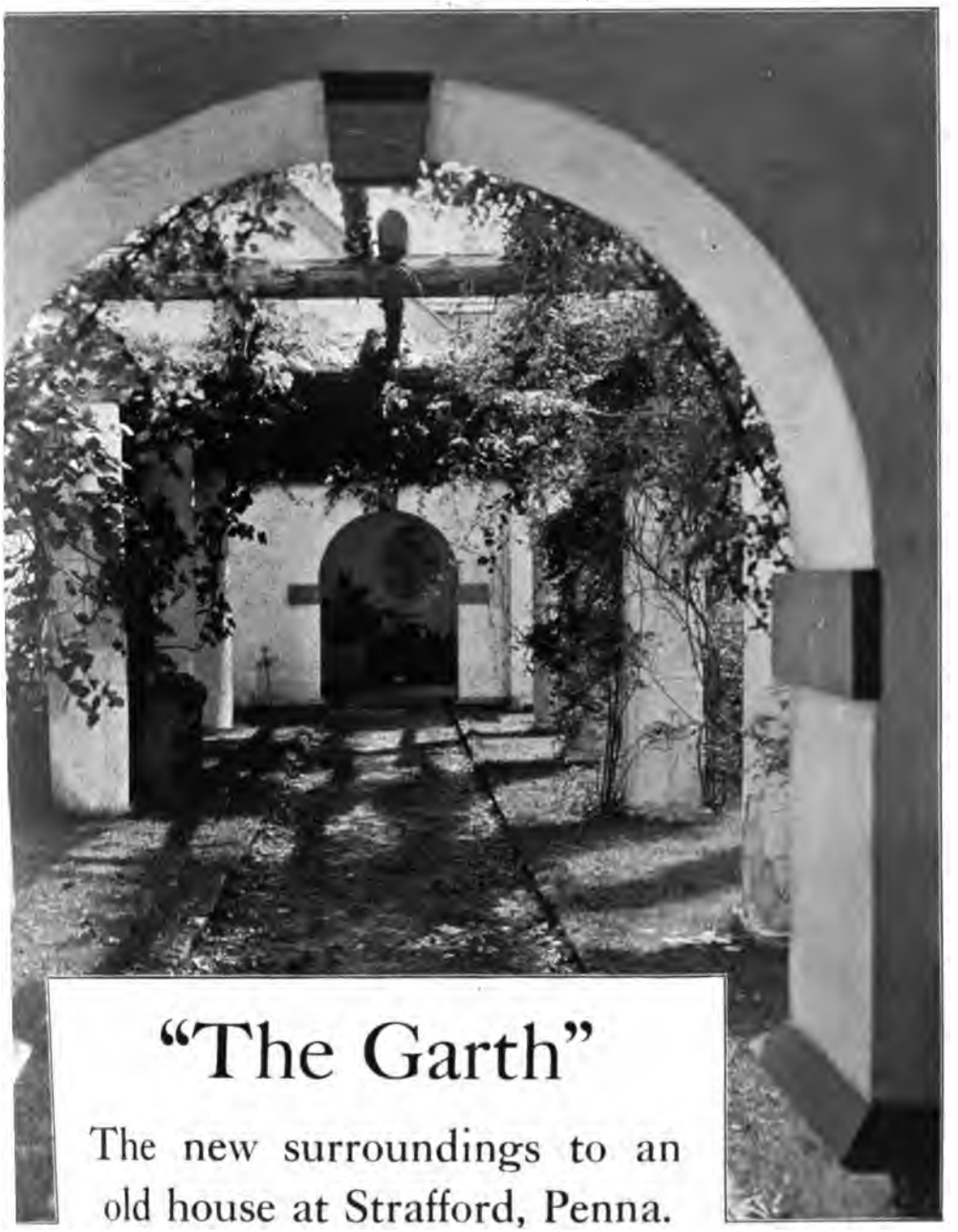
HOUSE OF PERCY WILSON, ESQ., AT DEVON, PA.



PLANS OF A HOUSE AT DEVON, PA.

HOUSE OF LEDYARD HECKSCHER, ESQ., AT RADNOR, PA.

THE REAR OF A HOUSE AT RADNOR, PA.



"The Garth"

The new surroundings to an old house at Strafford, Penna.

Ernest Zantzinger, Esq., Owner

Designed by Wilson Eyre

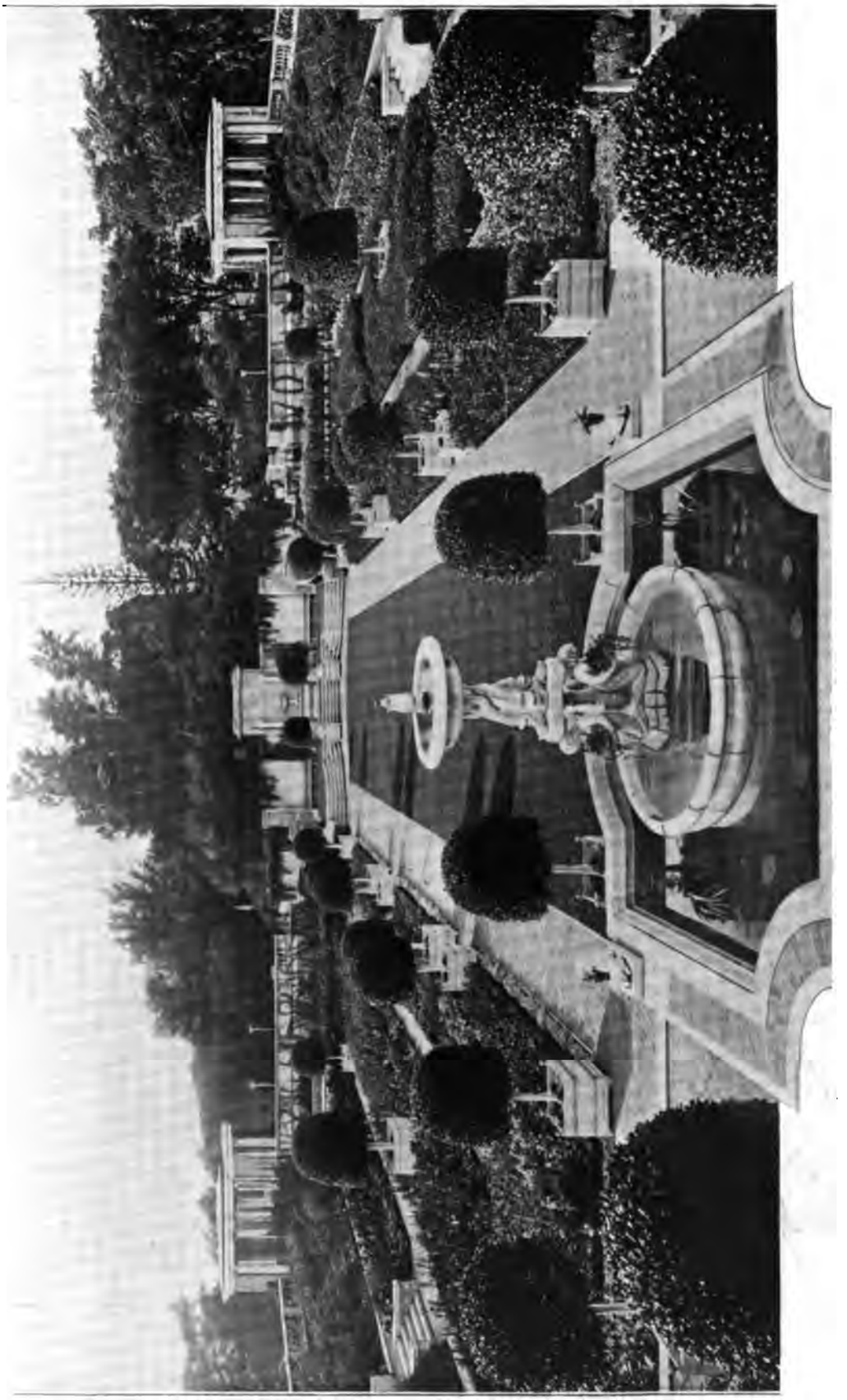
A BOUNDARY OF THE GARDEN

THE GARDEN FROM THE HOUSE

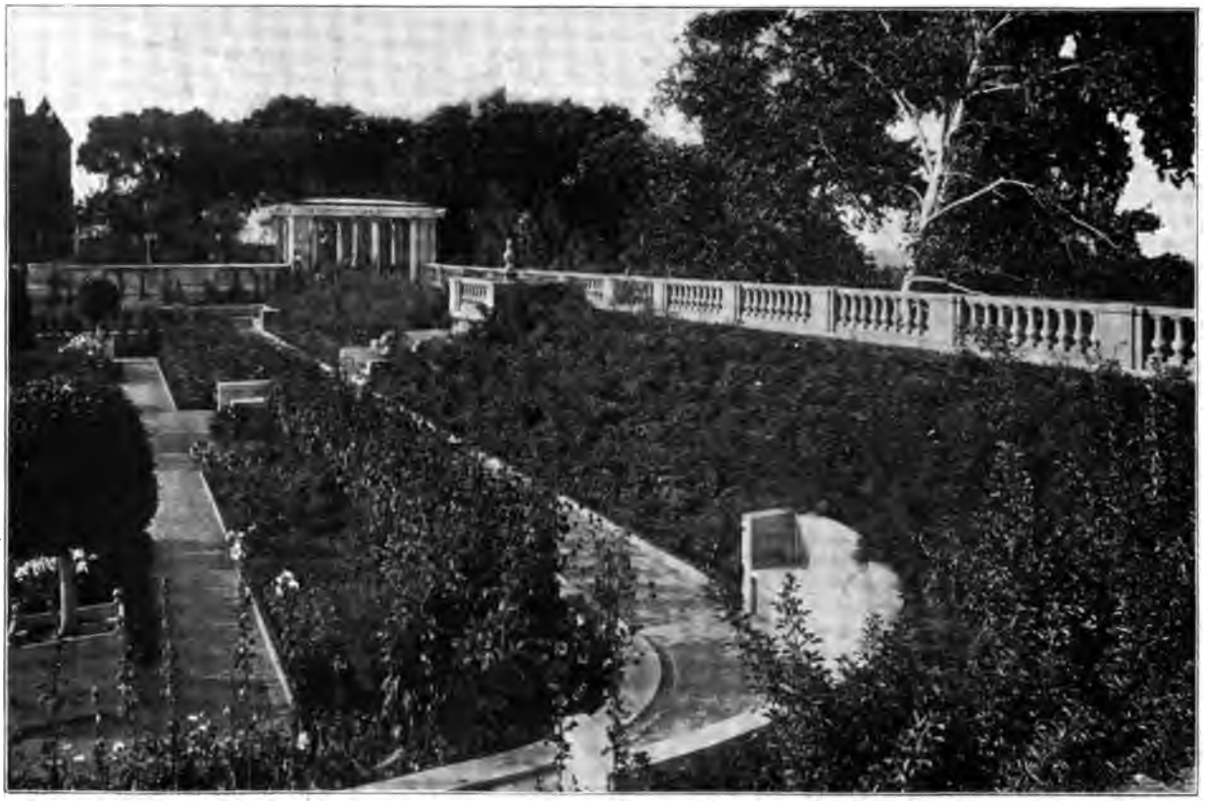
THE STABLE OF "THE GARTH"

HE DESIGNER'S PRELIMINARY SKETCH OF "THE GARTH"

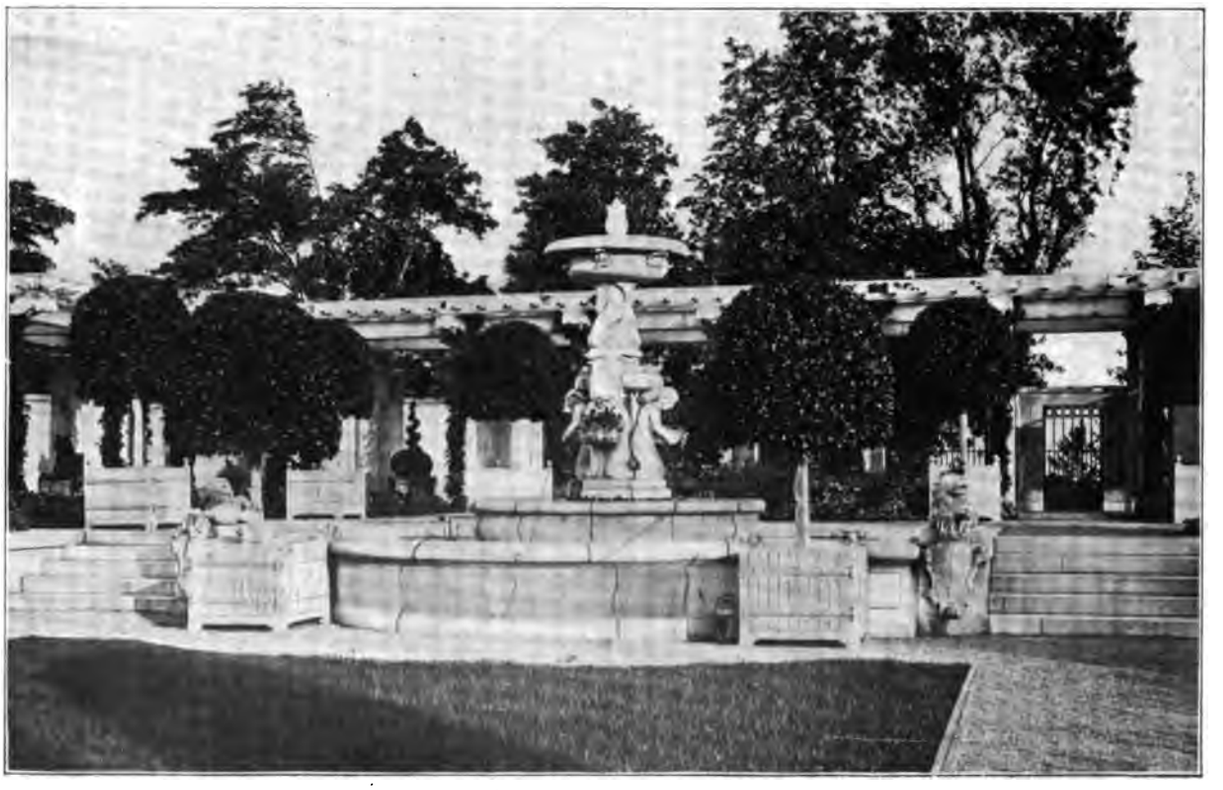
: PARLOR OF "GREEN HILL" AND ITS PICTURED WALL PAPER



THE GARDEN OF "WELD" FROM THE PERGOLA



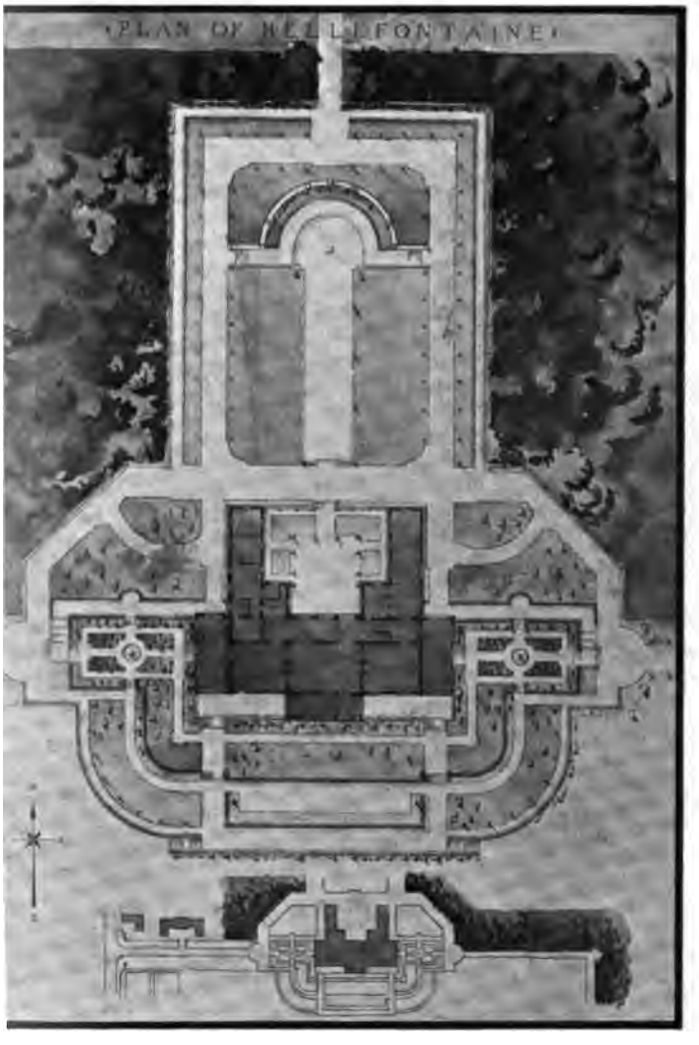
THE TWO TERRACES OF THE GARDEN



THE CUPID FOUNTAIN

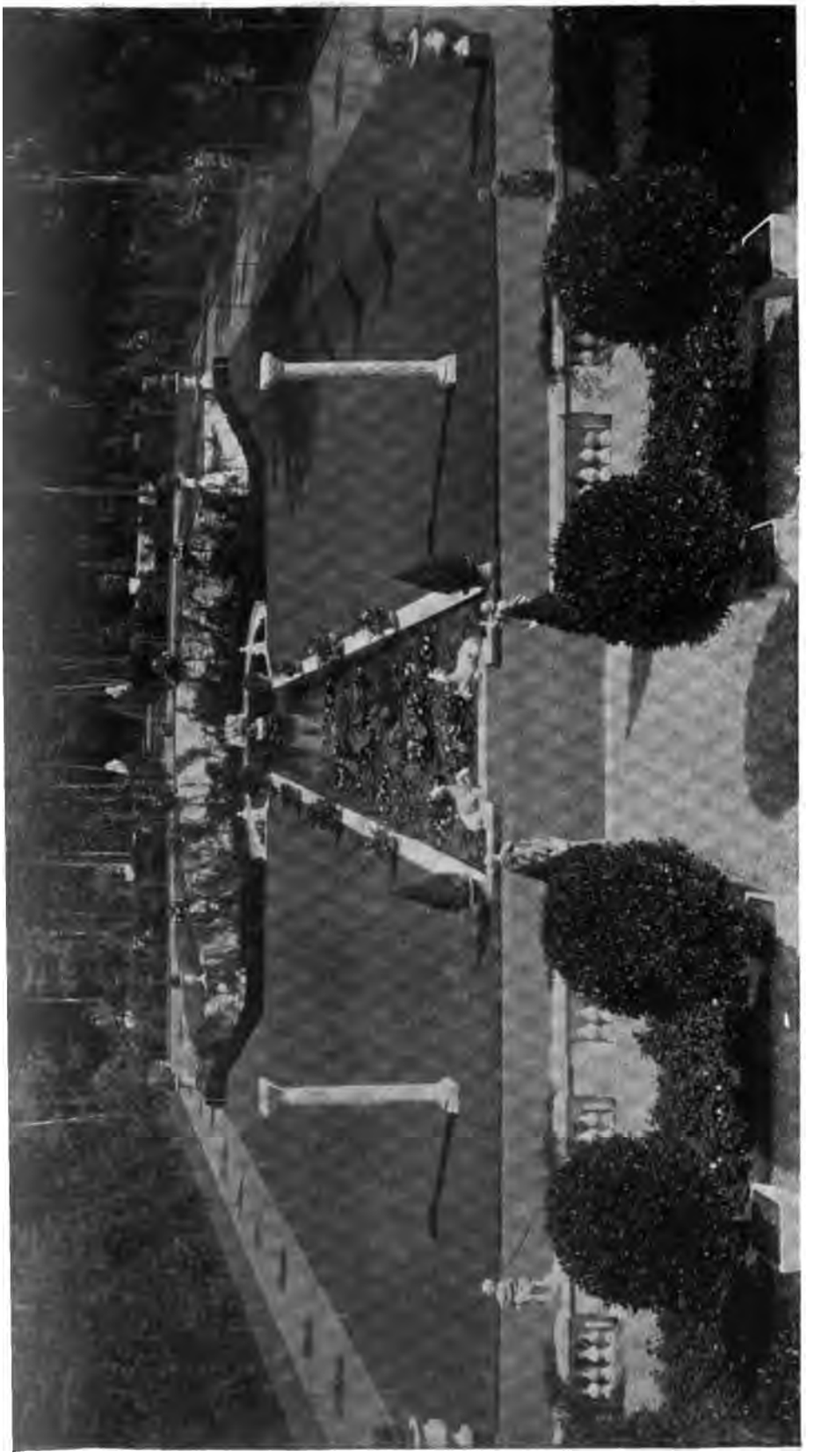
THE HOUSE FROM THE LAWN

THE STABLE



THE PLAN OF BELLEFONTAINE

THE PERGOLA



THE FORECOURT FROM THE HOUSE

THE EAST FLOWER GARDEN FROM THE PORTICO

THE EAST AVENUE

THE ENTRANCE

An A

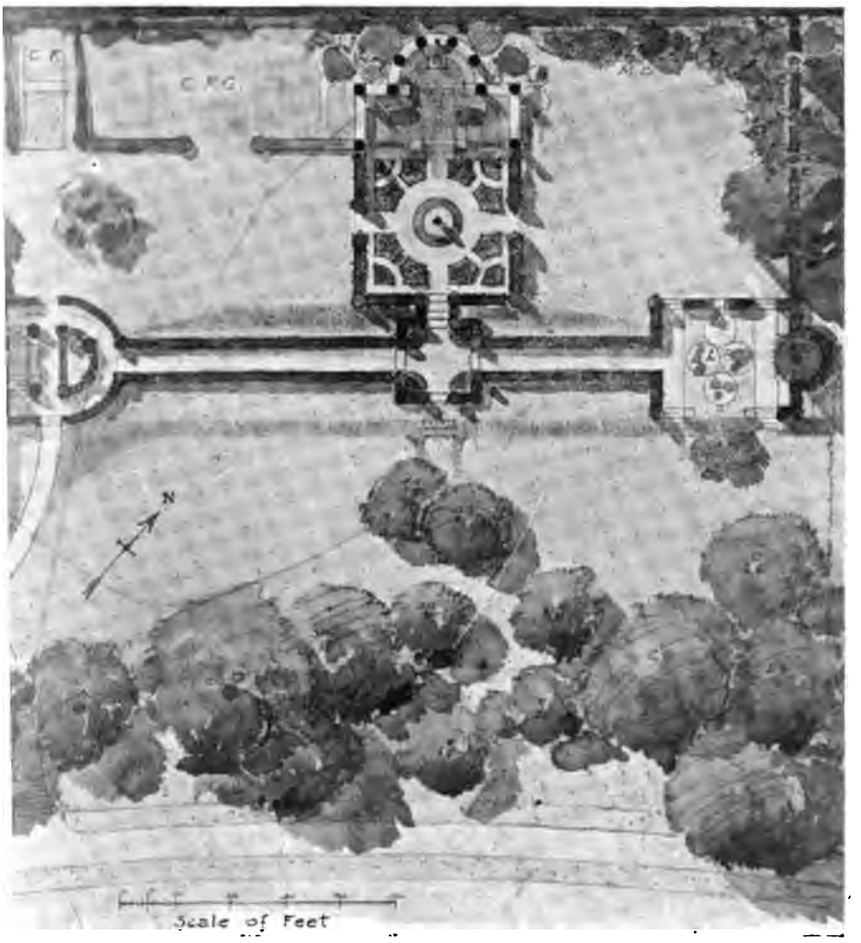
THE

'Sevenoaks"

ct's Garden at Germantown, Philadelphia

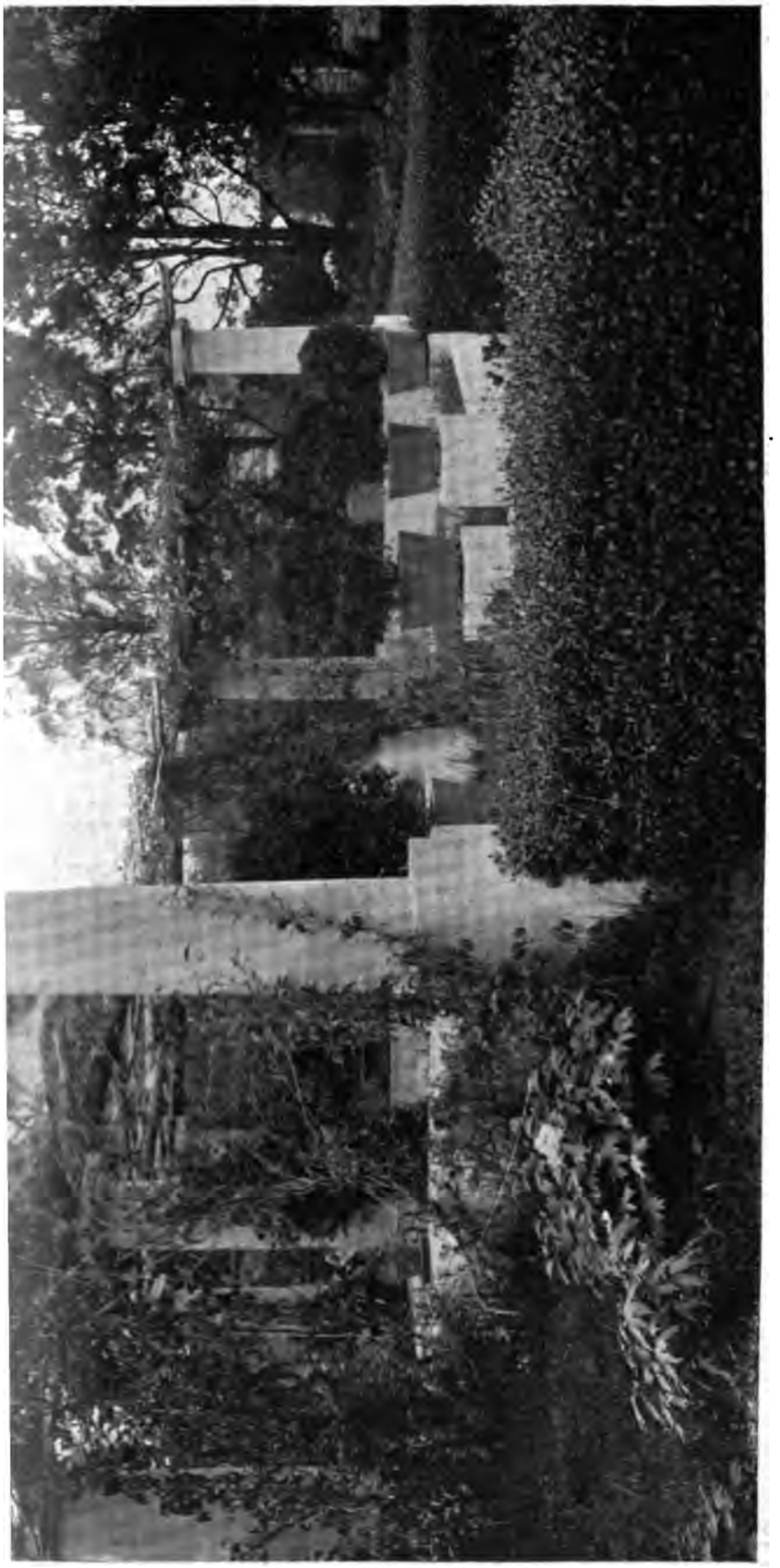
Designed by the Owner

Frank Miles Day, Architect



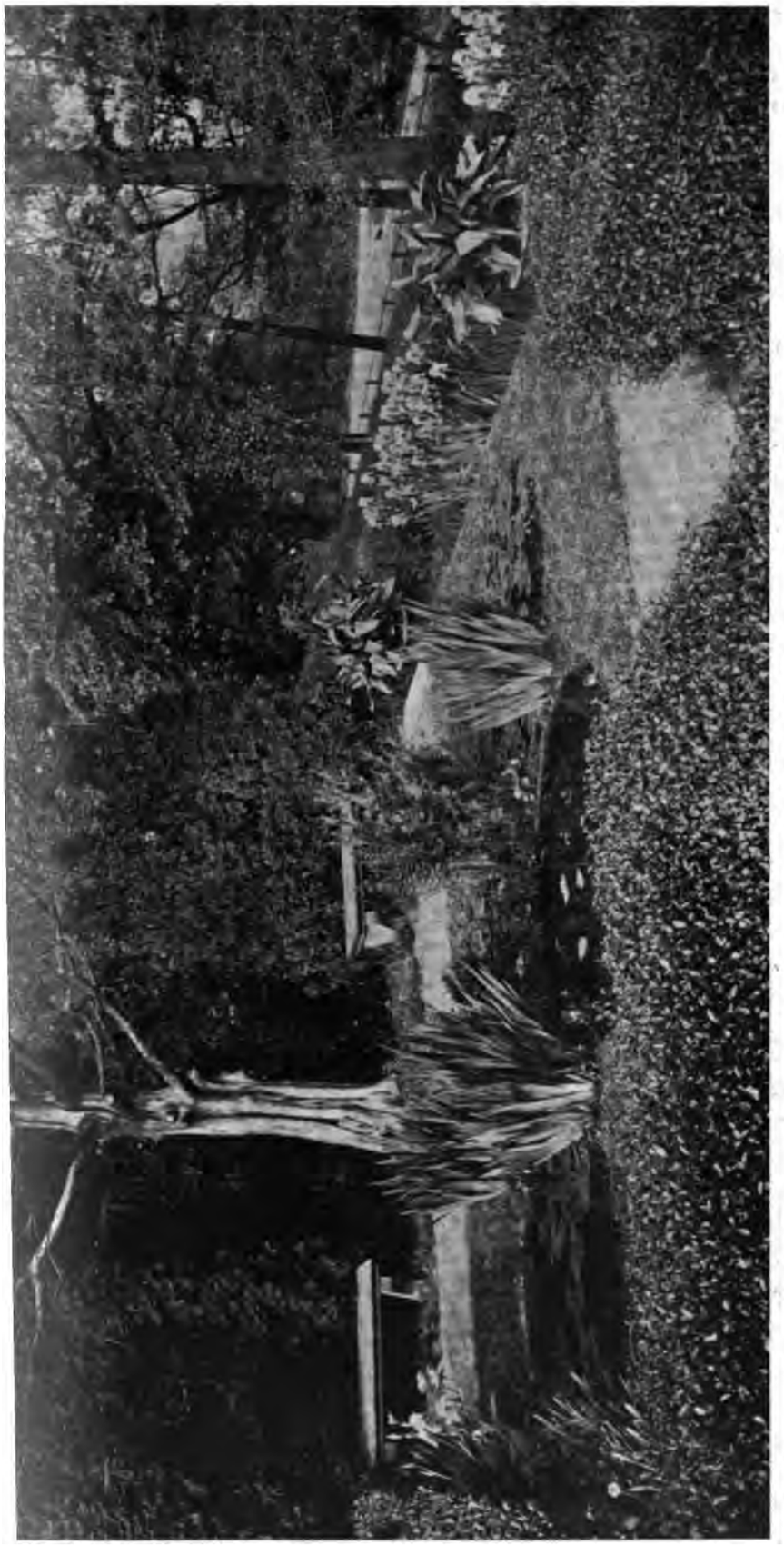
"SEVENOAKS," THE GARDEN OF MR. FRANK MILES DAY

"Seveno



THE PERGOLA IN SUMMER, "SEVENOAKS"

"Seveno



THE END OF THE LONG PATH, "SEVENOAKS"

Re

'Twin Oaks"

Washington, D. C.

e of Mrs. Gardiner G. Hubbard

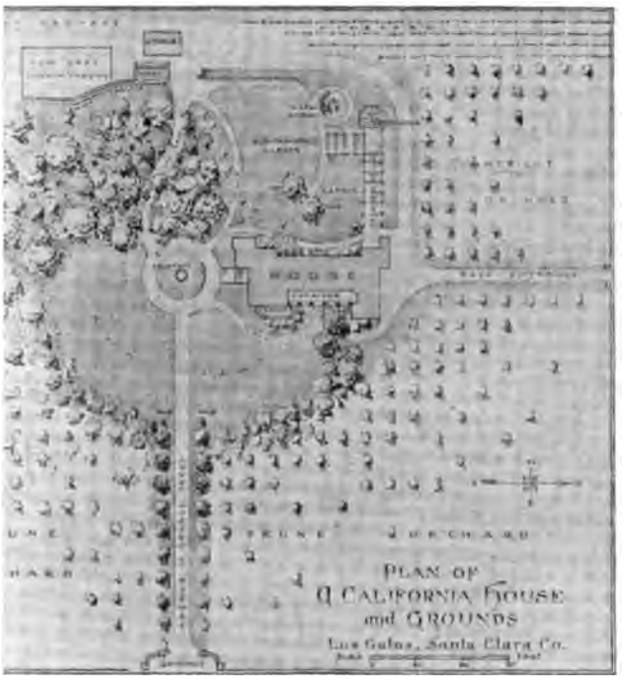
SUMMER HOUSE COVERED WITH CRIMSON RAMBLER

California Home

Santa Clara County

Willis Polk, Architect

THE WEST SIDE OF THE HOUSE



THE PLAN

FROM THE TERRACE

R

od Manor and its Gardens

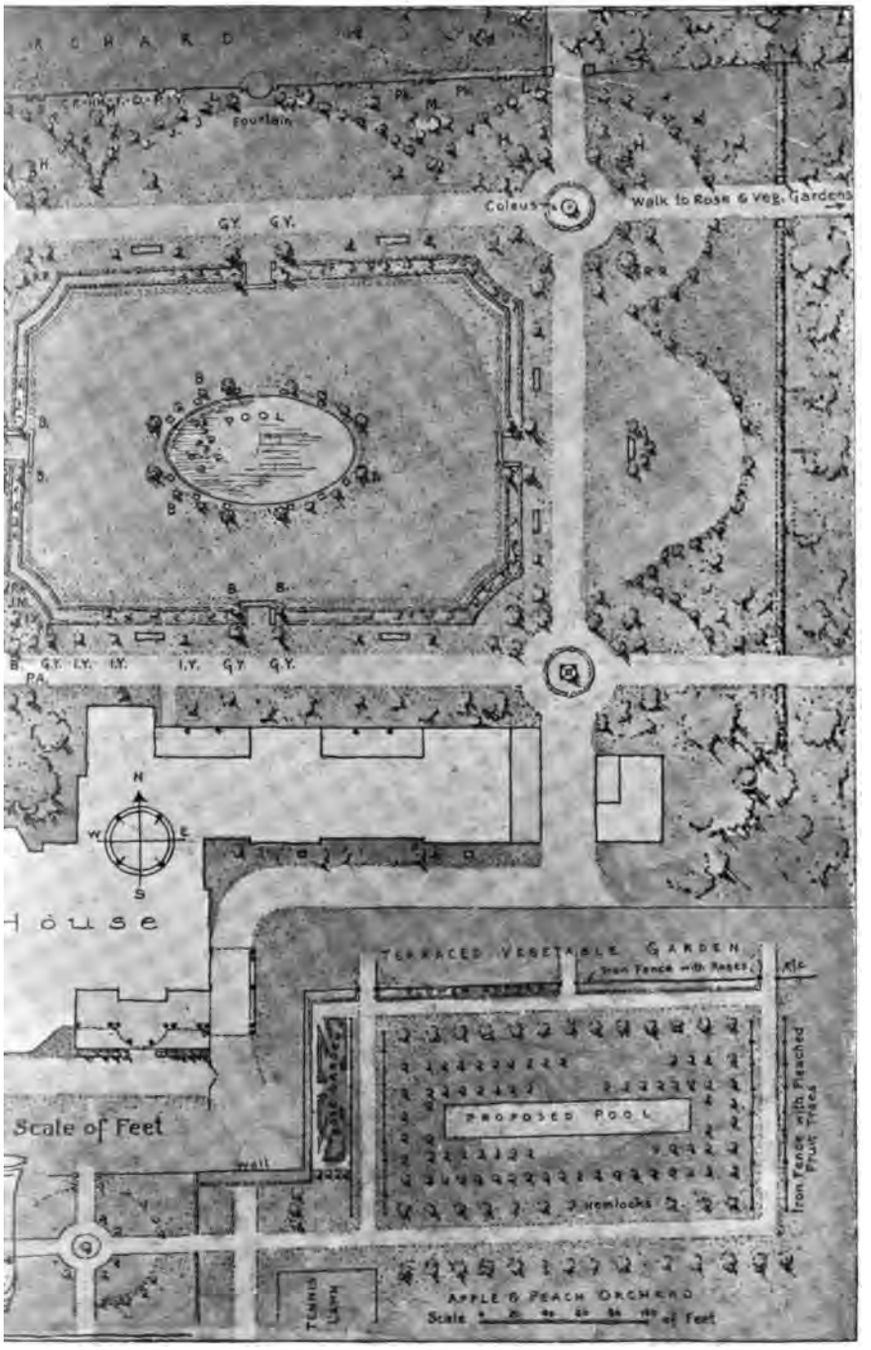
saic County, New Jersey

e Residence of Abram S. Hewitt

DOORWAY OF THE OLD WING

THE POOL AND THE LOCUST TREES

A.V. *Arb*
J. *Jun*
H.A. *Har*
B. *Box*
H. *Hol*
S. *Spir*
C. *Cole*
H.H. *Hol*
P. *Peor*
The four in



MEASURED PLAN OF THE GARDENS

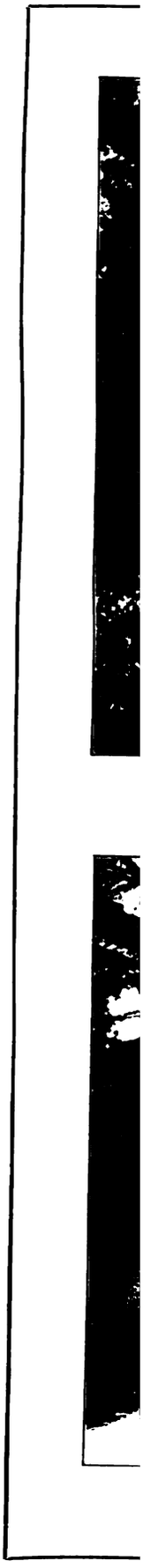
B.A.	*Biota Aurea (Thuya)*	G.B.	*Golden Box*
R.R.	*Rosa Rugosa*	P.P.	*Prunus Pisardi*
Ha.	*Hawthorn*	P.A.	*Aurea Plumosa (Thuya)*
I.Y.	*Irish Yew*	S.B.	*Silver Birch*
G.Y.	*Golden Yew*	M.	*Magnolia*
J.M.	*Japanese Maple*	L.	*Larkspur*
Ph.	*Phlox*	C.R.	*Climbing Roses*
F.	*Foxglove*	D.	*Dahlias*
Y.	*Yuccas*		

paths are planted similarly.

nteresting Examples
Old Gardens at
en, South Carolina

A VISTA AT "LAUSANNE"

THE SOWELL GARDEN AT CAMDEN, SOUTH CAROLINA



A WINDING PATH AT "HOLLY HEDGE"

THE VERANDA OVERLOOKING THE GARDEN AT "HOLLY HEDGE"

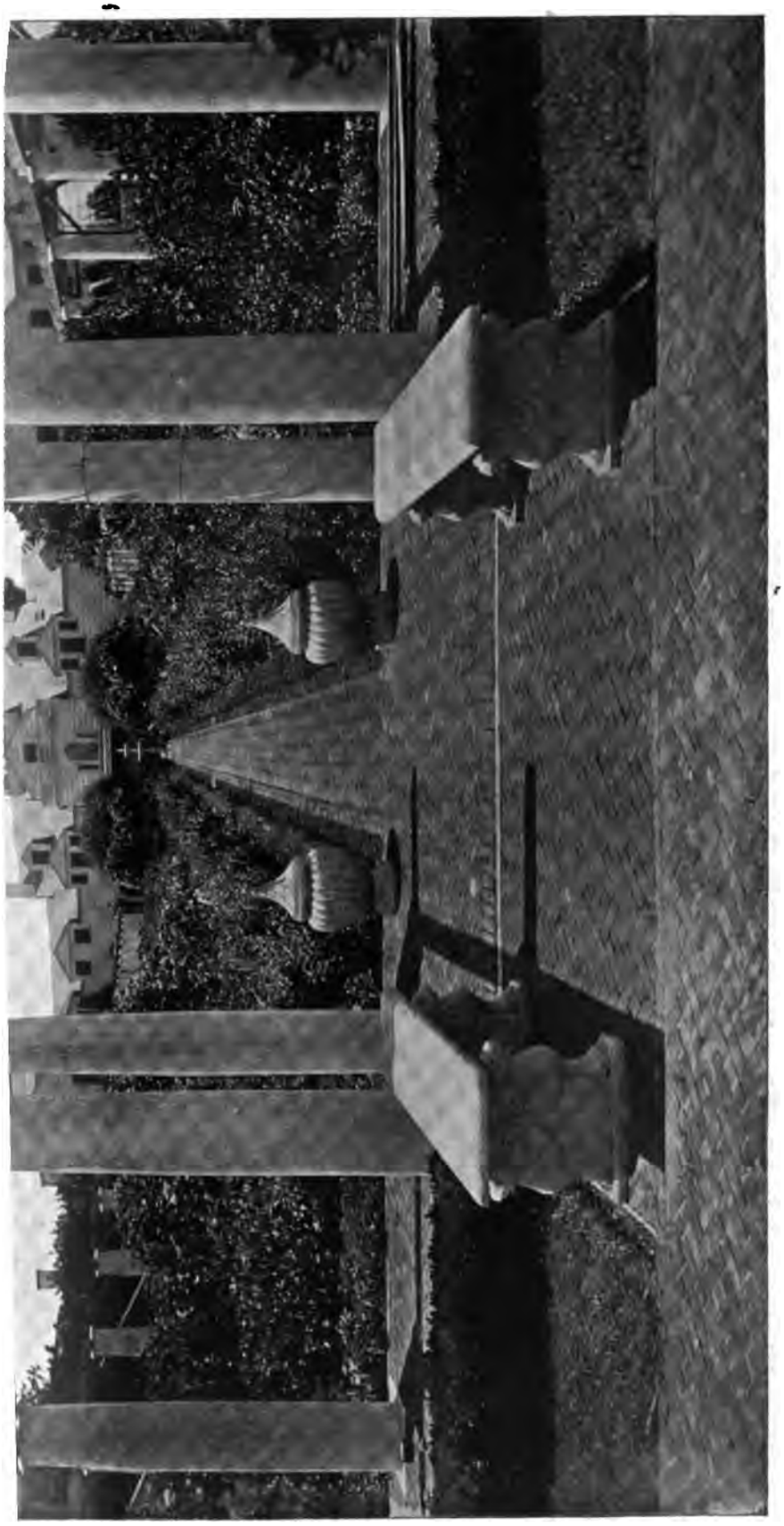
N OF THE HOUSE, SHOWING THE ARCHED DRIVEWAY

'he Orchard"

Southampton, L. I.

Kim, Mead & White, Architects

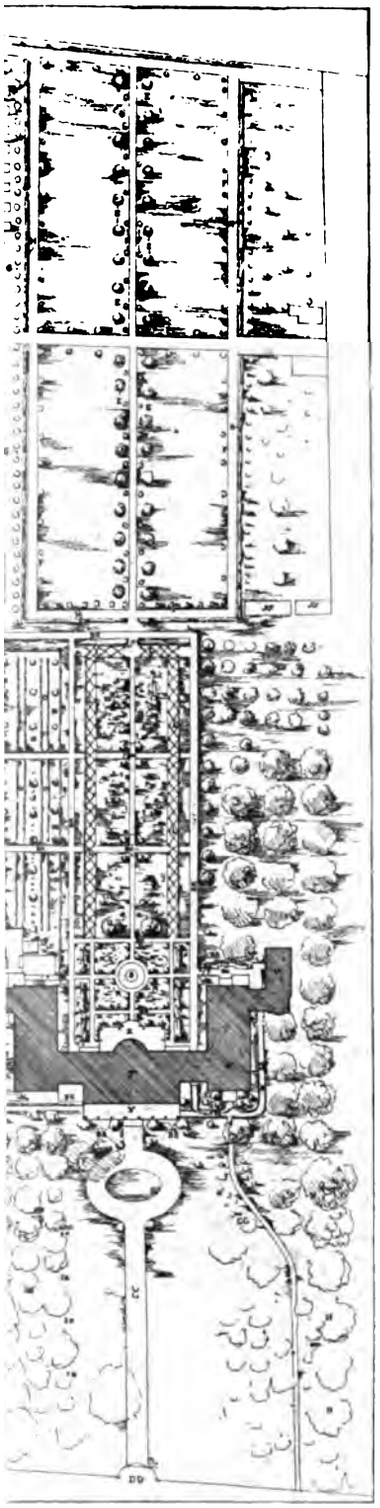
THE OVAL IN FRONT OF THE HOUSE



MARBLE BENCHES AT THE EXIT FROM THE FLOWER GARDEN

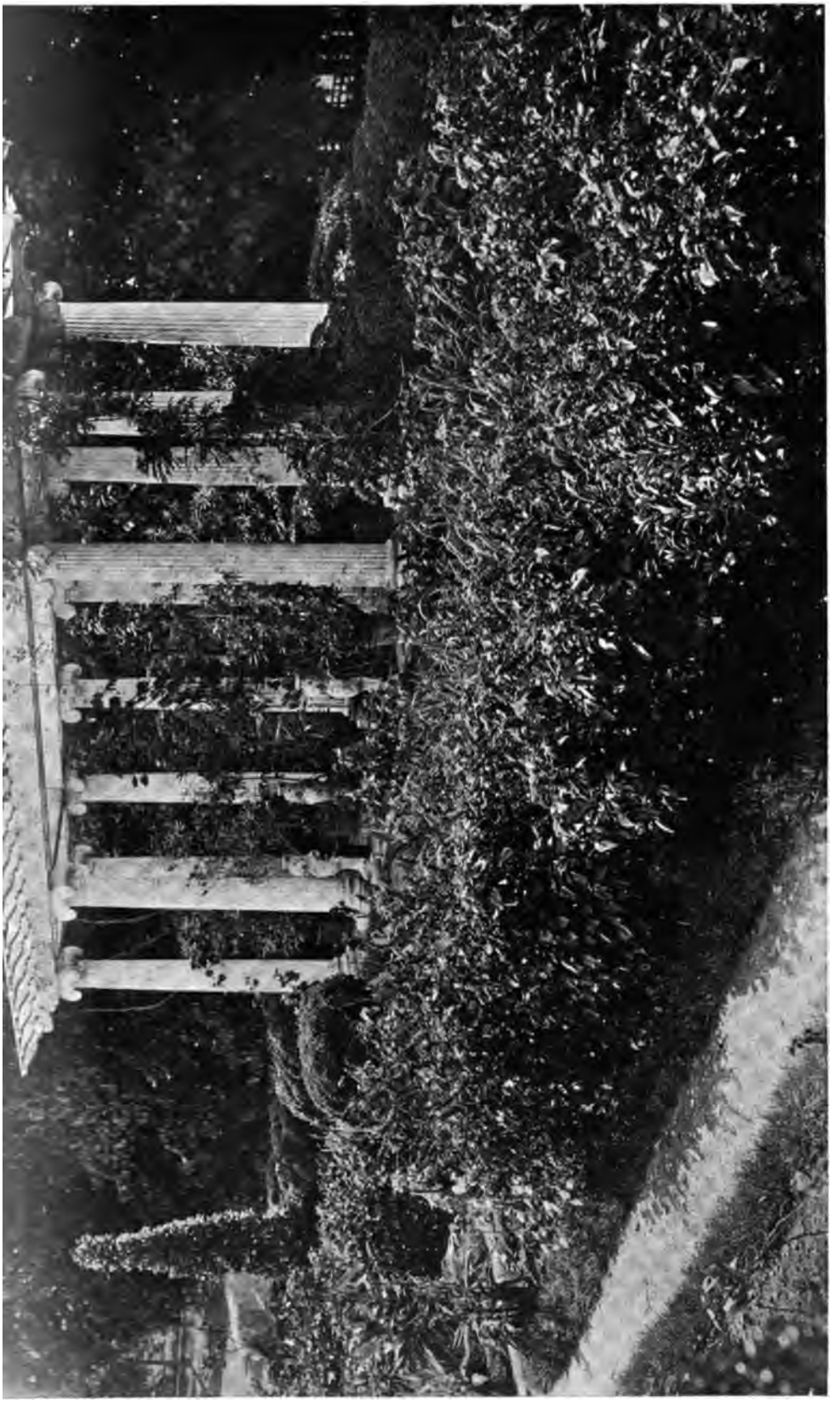
THE PARTERRE WITHIN THE WINGS OF THE HOUSE

THE WALK NORTH OF THE FLOWER GARDEN



THE PLAN OF "THE ORCHARD"

THE LANDSCAPE IN WHICH "THE ORCHARD" IS SITUATED



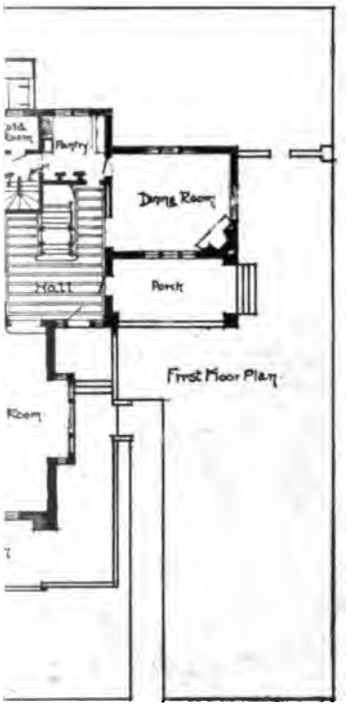
THE PERGOLA OF MR. STANFORD WHITE'S GARDEN

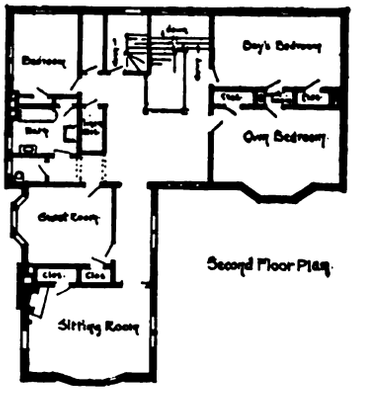
IN THE FORMAL GARDEN OF MR. WHITE'S PLACE

A VENUS AND A SATYR GUARDING A PATH

A TERRACE WALL

THE PLANTING AT THE TERRACE WALLS "MIRAVISTA"





THE PLANS

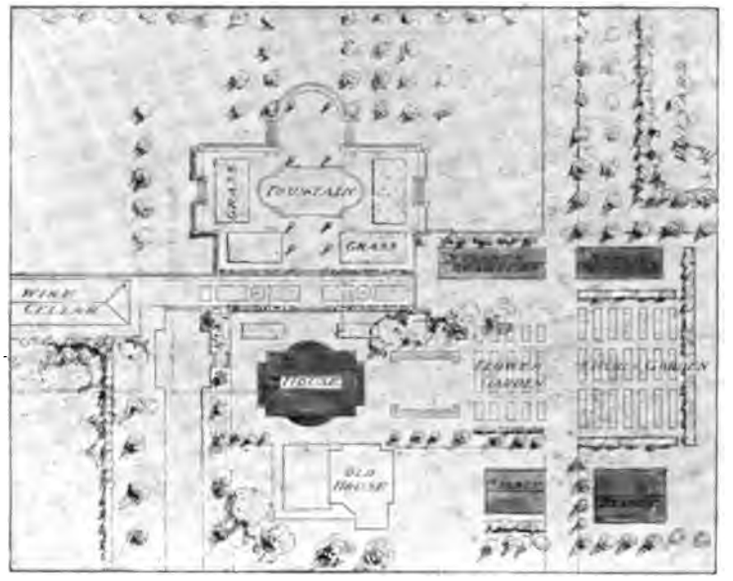
THE REAR OF THE HOUSE

[redacted]

"Beaulieu"

Cupertino, Santa Clara County, Cal.

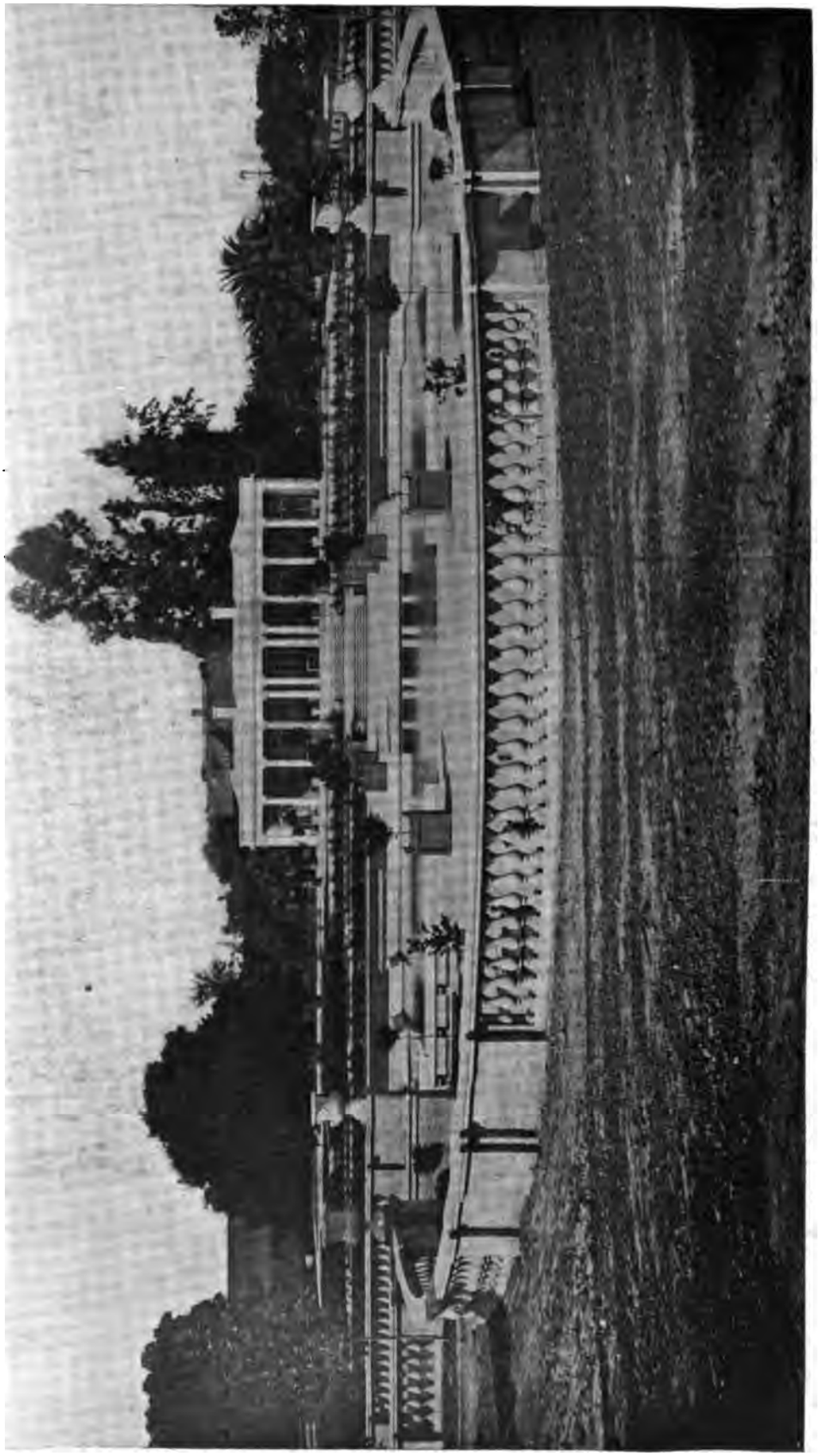
Willis Polk, Architect



THE PLAN OF "BEAULIEU"

THE TERRACE BEFORE THE HOUSE

THE PROMENADE AROUND THE GARDEN



THE HOUSE ACROSS THE SUNKEN GARDEN

BEDROOMS

THE DINING-ROOM

AGE ON THE ESTATE

GATE LODGE

LIVING-ROOM

THE DEN

DINING-ROOM

THE STABLES

THE GREENHOUSE

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